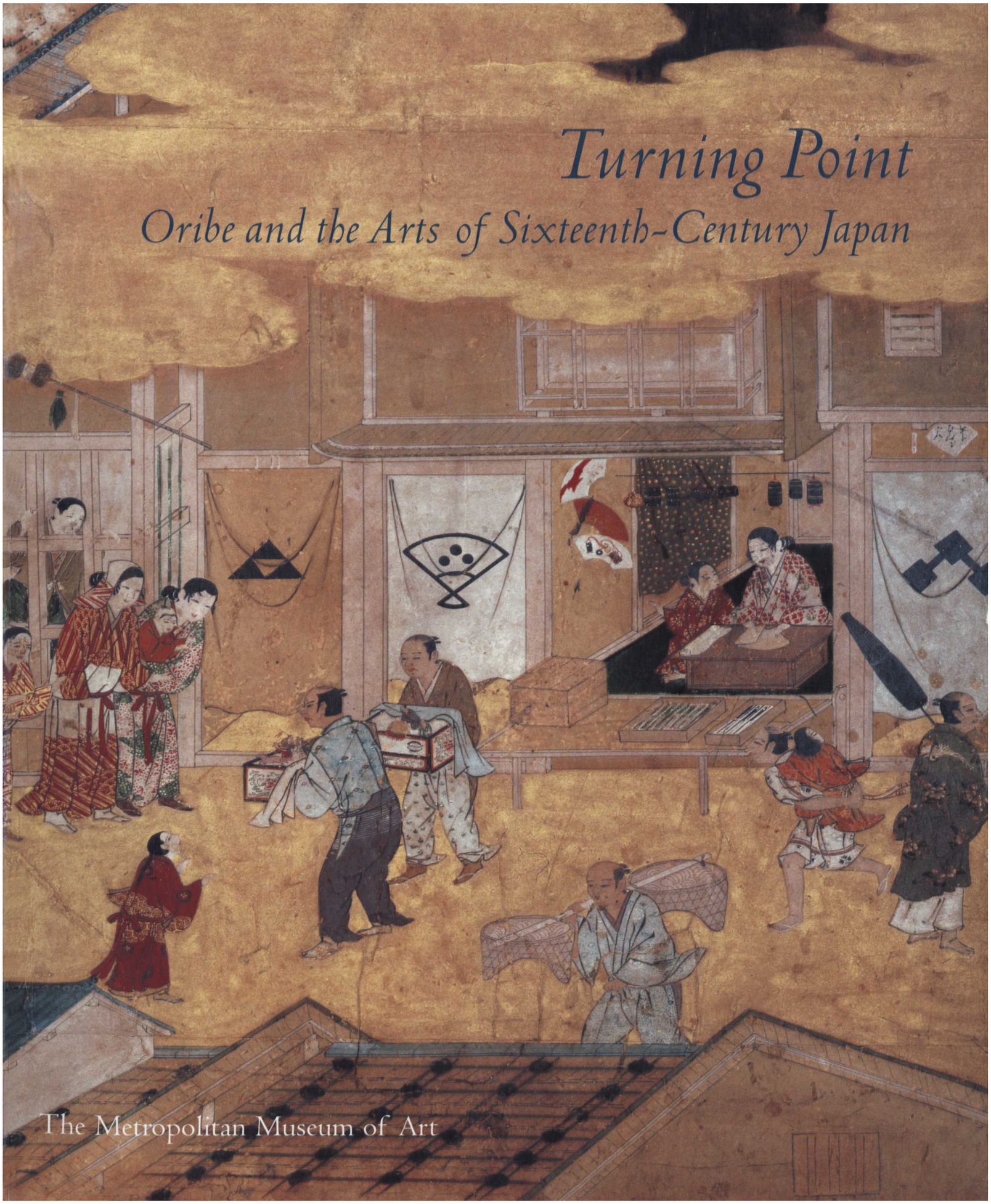

Turning Point

Oribe and the Arts of Sixteenth-Century Japan

The Metropolitan Museum of Art

Turning Point

Turning Point: Oribe and the Arts of Sixteenth-Century Japan

Edited by Miyeko Murase

With contributions by Jun'ichi Takeuchi

and by Mutsuko Amemiya, João Paulo Oliveira e Costa, Joyce Denney, Hideaki Furukawa, Jun'ichi Hayashi, Yoshiaki Itō, Taishū Komatsu, Andrew L. Maske, Terry Satsuki Milhaupt, Tadayoshi Miyoshi, Miyeko Murase, Akira Nagoya, Katsushi Narusawa, Yasumasa Oka, Shunroku Okudaira, Susumu Shimasaki, Misato Shōmura, Masako Watanabe, and Richard L. Wilson

The Metropolitan Museum of Art, New York

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Director's Foreword

The warrior–tea master Furuta Oribe (1543/44–1615) played a seminal role in establishing a unique set of aesthetics for the tea ceremony that had profound implications for Japanese art. Oribe's new concepts of tea led to the creation of ceramic wares bearing his name that possess originality and afford delight; these in turn helped bring forth a new canon of beauty for paintings, lacquerware, and textiles in the milieu of rapid social and political change that characterized the Momoyama period (1573–1615). Japan's first exposure to European culture also took place in this tumultuous time.

"Turning Point: Oribe and the Arts of Sixteenth-Century Japan" is the first major exhibition examining the nature and extent of Oribe's influence ever to be held in the West. His life signified a turning point in the arts of Japan. This exhibition and its accompanying catalogue likewise mark a turning point in the study of Japanese art in the time of Oribe. They draw not only on decades of pioneering research but also on fortuitous discoveries that began in the mid-twentieth century: of kiln sites where ceramic wares reflecting the new aesthetic were produced; of consumer sites in Kyoto from which the wares were distributed; and of Oribe's Kyoto residence. These finds are particularly important because the extent of Oribe's impact on the ceramic ware that carries his name had been a subject of intense debate long before the modern era, with scholars reluctant to give the master credit in the absence of solid documentary evidence. Now, however, examination of the recently excavated ceramics and careful reexamination of old records of tea gatherings and of Oribe's own writings on tea utensils suggest that he was largely responsible for promoting the development of Oribe wares. These vessels, which are sometimes irregular or deformed in shape and are expansively and colorfully decorated with brushed designs, have a startlingly modern appearance. Bursting into the largely monochromatic world of Japanese ceramics that was the standard before Oribe, these strangely shaped and brilliantly colored wares must have made a striking impression on the sedate tea aficionados of the time.

The new aesthetic that Oribe promoted, as this exhibition demonstrates, was expressed not only in ceramics but in all the arts of the period; paintings, lacquerware, and textiles exhibit a similar explosion of energy and introduce a host of modern, even outlandish design ideas. No other period in Japanese history has witnessed such closely related achievements in different spheres of the arts.

The Metropolitan Museum of Art is proud to present this unprecedented and visually rich exhibition, and we are grateful to the many individuals and institutions whose loans, financial support, and scholarship have made it a reality. Our thanks go first to those who agreed to lend precious artworks. More than 175 outstanding works—not only ceramics, paintings, lacquerware, and textiles, but also rare maps and other related objects—have been assembled for display. Without the generosity of public and private collectors from Japan, the United States, and Canada, such an ambitious undertaking would not have been possible.

The enthusiastic backing of Governor Taku Kajiwara of Gifu prefecture was indispensable for this project's success. The large area in central Japan that makes up Gifu prefecture was a crucible of sixteenth-century politics and includes the area of Mino, whose potters were responsible for much of the development of Oribe ceramics. We are grateful for the energetic initiative and generous financial support of the Gifu prefectural government.

This exhibition is the result of a close collaboration between the Metropolitan Museum and The Museum of Fine Arts, Gifu. Akihiko Hirakoh, former director of the Gifu museum, presided over the project until his retirement in March 2003. His successor and former chief curator, Hideaki Furukawa, worked closely with the co-organizers of the exhibition, Miyeko

Murase, Special Consultant for Japanese Art, The Metropolitan Museum of Art, and Jun'ichi Takeuchi, Director of The University Art Museum, Tokyo National University of Fine Arts and Music.

We are appreciative of the efforts of the distinguished specialists from Japan, the United States, and Europe who contributed to the catalogue of this exhibition. Their knowledge and expertise provided the intellectual framework for the project and have helped create an invaluable scholarly resource for the study of the arts of the Momoyama period.

Without generous financial backing, this complex project could not have succeeded. We gratefully acknowledge Nomura, the sponsor of the exhibition; the Toshiba International Foundation, which provided additional support for the exhibition; and The Japan Foundation, which helped to make this publication possible.

Philippe de Montebello
Director
The Metropolitan Museum of Art

Message from the Governor of Gifu Prefecture

The medieval warlord Furuta Oribe was a native of Mino, in what is now Gifu Prefecture. During a seventy-year lifetime that spanned the turbulent era of Japanese history from the mid-sixteenth to the early seventeenth century, Oribe distinguished himself not only as a warrior but also as the foremost disciple and successor of the great tea ceremony master Sen no Rikyū. Oribe's era was a time of transition in Japanese history, when sweeping changes were taking place in many areas of social and cultural life. In this charged milieu, Oribe developed a bold aesthetic appreciation for artworks that defied conventional taste. He preferred the skewed and misshapen to the square and the symmetrical, the dynamic to the tranquil, the incomplete to the complete. In the world of the tea ceremony, with its comprehensive integration of the arts, Oribe became a central driving force and symbol of this important phase in Japan's cultural development.

Therefore, when we say "Oribe" we are speaking of more than a style of ceramic ware developed in Furuta Oribe's day; in a broader sense, the term captures the new and innovative trends—in industry, culture, art, popular entertainment, manners, and fashion—that swept Japan during that era. Prompted by a special fondness both for Furuta Oribe and for Oribe ceramics, unique products of Gifu Prefecture, I have for the past decade advanced the view that Japan's efforts to reinvigorate its cultural and industrial life today can draw much from the "Oribe spirit" that flowered long ago in the sixteenth century.

In presenting many famous works, this exhibition explores the concept of "Oribe" on a number of levels: as a style of ceramics characterized by freedom of form; as the outpouring of a creative spirit that grew from the peripheries of medieval Japan's mainstream feudal society; and as an aesthetic sensibility that influenced later tea masters, including Hon'ami Kōetsu and Kobori Enshū, and defined an important period of transition in the evolution of Japanese art as a whole.

The exhibition is the fruit of enthusiastic collaboration between The Museum of Fine Arts, Gifu, and The Metropolitan Museum of Art, New York. I would like to express our sincere gratitude to the organizations and individuals who graciously lent valuable works in their collections for the exhibition; to James C. Y. Watt, Brooke Russell Astor Chairman, Department of Asian Art, The Metropolitan Museum of Art, who kindly visited Japan to make preparations for the exhibition; and to the exhibition curators, Miyeko Murase, Special Consultant for Japanese Art at The Metropolitan Museum of Art, and Jun'ichi Takeuchi, Director of The University Art Museum of the Tokyo National University of Fine Arts and Music.

Taku Kajiwara
Governor of Gifu
October 2003

Message from the Director of The Museum of Fine Arts, Gifu

The impulse to challenge and defy convention could be called the defining theme of Japan's Momoyama period (1573–1615), the historical setting for the works of art displayed in this exhibition. As Governor Kajiwara points out in his message, the term "Oribe" neatly captures this spirit of creative nonconformity—a quality strikingly evident in the taste and deeds of the warlord and tea master Furuta Oribe (1543/44–1615).

Almost exactly four centuries ago, Furuta Oribe came across a ceramic water jar so badly cracked that it was practically useless. Flying in the face of prevailing aesthetic norms, he sent the jar to a friend as a gift, describing it as a magnificent piece the like of which is rarely seen. Writings from that time record how Oribe thus valued what most people considered crude, and found crude what was widely esteemed. Similar characterizations appear in the historical record of Oribe's tea ceremony mentor, Sen no Rikyū, according to whose freewheeling aesthetic, mountains could become valleys and east could become west.

The present exhibition bears witness to this turning point in the aesthetic and broadly cultural values of Japan, offering an array of exemplary works from collections in both Japan and the United States. In the field of genre painting it includes *nanban byōbu*, screen paintings that depict in a favorable light some of the first Europeans (Nanbans) ever seen in Japan, and *rakuchū-rakugai byōbu*, panoramic screen paintings detailing lively townscapes in the bustling imperial capital of Kyoto. From the craft world there are examples of *maki-e* lacquerware, including some decorated with the dramatic *katami-gawari* design scheme, in which a surface is boldly divided into two distinct design fields; works of *tsujigahana* ("flowers-at-the-crossroads") resist-dyed textiles that show such "crude" images as obscure flowers and even worm-eaten leaves incorporated into beautiful decorative patterns; and, of course, Oribe ceramics, which took the tea ceremony world by storm, appropriating designs and design motifs from all the aforementioned arts and freely applying them to the forms and decoration of a range of tea ware, tableware, and other ceramic works.

Presented through the collaboration of The Metropolitan Museum of Art, New York, and The Museum of Fine Arts, Gifu, the exhibition seeks to illustrate the remarkable multidirectional flow of influences among different traditions of craftsmanship that took place in the years centered on the Momoyama period. With this effort we hope to contribute to the collaborative research on Japanese art conducted by Japan and the United States and to explore new directions in joint activity among art museums in different countries.

I would like here to express my sincere gratitude to the exhibition curators, Miyeko Murase and Jun'ichi Takeuchi, and to all those staff members of the Metropolitan Museum who helped make this event possible. I wish also gratefully to acknowledge the generosity of the organizations and individuals who, despite heightened apprehensions worldwide caused by recent events, lent their valuable and beautiful works to this exhibition.

Hideaki Furukawa
Director, The Museum of Fine Arts, Gifu
October 2003

Sponsor's Statement

Nomura, a global financial services company with headquarters in Tokyo, is proud to sponsor "Turning Point: Oribe and the Arts of Sixteenth-Century Japan," an unprecedented exhibition of Oribe ceramics, lacquerware, textiles, and paintings. The objects in the exhibition are both beautiful and historical, reflecting our country's deep culture and the strong dedication to the arts in Japan. Many of these objects have never before been on view in the United States.

Nomura first opened its doors in New York in 1927. Since then, we have been fully committed to the United States as a key part of our worldwide business strategy. Nomura is listed on both the Tokyo and the New York stock exchanges.

As a reflection of our commitment to the United States and to New York City, we are pleased as a responsible corporate citizen to be able to offer to our clients, friends, and neighbors the unique opportunity to view this important exhibition. Please enjoy it with our thanks.

Junichi Ujiie
Chairman
Nomura Holdings, Inc.

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Acknowledgments

"Turning Point: Oribe and the Arts of Sixteenth-Century Japan" was a complex undertaking that could not have been brought to a successful conclusion without the boundless fortitude and good will of all the individuals concerned.

In Japan, I am deeply indebted to Jun'ichi Takeuchi, the co-organizer of this exhibition, for his expert guidance. Tea ceremony ceramics are his area of specialization (far removed from my own field of study), and the insights he provided into the world of the tea ceremony were invaluable. His longtime experience as curator at The Gotoh Museum in Tokyo and his close personal relationships with many of the important collectors of tea ceramics made possible a number of the generous loans for this exhibition.

My warmest thanks go to Hideaki Furukawa, director of The Museum of Fine Arts, Gifu, and to Misato Shōmura, his extremely capable lieutenant and a curator at the museum; in addition to contributing to the catalogue, they bore the major responsibility for arranging and organizing the loans of objects from Japan. With them I spent countless hours on the telephone, usually at about midnight New York time, pleading for information, clarification, or special favors from collectors. Mr. Furukawa's authority and good humor and Mrs. Shōmura's organizational skill and sense of dedication were absolutely essential. I recall those nighttime phone calls with a deep sense of gratitude, and with nostalgia.

It is with appreciation and great pleasure that I acknowledge the distinguished group of scholars from Japan, the United States, and Europe who joined us in this undertaking. Their contributions to the catalogue in their respective fields will be appreciated for years to come. We were fortunate to have Jun'ichi Hayashi, Yoshiaki Itō, Andrew L. Maske, Misato Shōmura, Jun'ichi Takeuchi, and Richard L. Wilson sharing their expertise on ceramics; Mutsuko Amemiya, Katsushi Narusawa, Shunroku Okudaira, and Susumu Shimasaki writing on painting; Taishū Komatsu, Yasumasa Oka, and Masako Watanabe, on lacquerware; Joyce Denney and Terry Satsuki Milhaupt, on textiles; Hideaki Furukawa and Akira Nagoya, on the history of tea and of Furuta Oribe; and João Paulo Oliveira e Costa and Tadayoshi Miyoshi, on Japan's contact with Europe in the sixteenth and seventeenth centuries. Misato Shōmura deserves special mention for pitching in to supply missing catalogue entries when other scholars immersed in their own work were unable to meet our deadline.

Many colleagues at The Metropolitan Museum of Art have worked to bring about this exhibition, the accompanying catalogue, and various related programs. I am deeply grateful to James C. Y. Watt, Brooke Russell Astor Chairman of the Department of Asian Art, who gave immeasurable support and encouragement. Judith Smith, Administrator of the department, was indispensable for the project's successful realization. She coordinated all the arrangements for the exhibition from its very beginning five years ago, acting as liaison with The Museum of Fine Arts, Gifu, and the government of Gifu prefecture. Her impeturbability in the face of a complex maze of organizational details and her superb ability to communicate with the many parties involved freed me to devote attention to the academic and curatorial sides of the project. Special recognition is due to Masako Watanabe, Senior Research Associate, for her steadfast attention to countless details related to all aspects of the project as well as her important contribution to the catalogue. Valuable assistance was also provided by Joyce Denney, Research Associate, and Hwai-ling Yeh-Lewis, Collections Management Coordinator; departmental interns Carolyn Temporelli and Natsuko Kawai; and Mari Hanasato, Machiko Kimball, and Kyoko Schwartzman, whose dedication as volunteers was inspiring. Nina Sweet, Sarah Buchwald, and Anne Boberski (who joined the staff in the final stages of the project) cheerfully handled numerous administrative tasks.

For the significant parts they played in furthering the project, I should like to acknowledge the following members of the Metropolitan's staff: Mahrukh Tarapor, Associate Director for Exhibitions; Nina Diefenbach, Kerstin Larsen, Sarah Higby, Delphine Daniels, Christine Scornavacca, Claire Gylphé, and Nicolas Apps in the Development Office; Elyse Topalian and Naomi Takafuchi in the Communications Department; and Cristina Del Valle and Rebecca Noonan in the office of the Vice President, Secretary and General Counsel.

Linda Sylling, Manager of Special Exhibitions and Gallery Installation, provided key advice and support on the organization of the installation. Nina Maruca of the Registrar's Office ably managed the transport and receipt of loans. Michael Langley of the Design Department worked with Shigeru Uchida of Studio 80, Tokyo, to devise the highly effective installation plan. Sue Koch was responsible for the graphic design, and Clint Coller and Rich Lichte for the lighting. The installation of the objects was expertly carried out by the Department of Asian Art's technicians, Michael Rendina, Damien Auerbach, and Beatrice Pinto, with the help of Takemitsu Oba and Sondra Castile of Asian Art Conservation. The textiles were installed by members of the Textile Conservation Department with the skilled assistance of Midori Sato.

The challenging task of translating the catalogue contributions written in Japanese was carried out by Lynne Riggs, Dean Robson, and the Center for Intercultural Communication, Tokyo, and by Michele Bambling.

The publication of this handsome catalogue was accomplished by the Metropolitan Museum's Editorial Department under the knowledgeable direction of John O'Neill, Editor in Chief, and Gwen Roginsky, Associate General Manager of Publications. Bruce Campbell produced the book's elegant design. The complex work of editing the catalogue was the responsibility of Ruth Kozodoy, Senior Editor. Experienced, patient, and attentive to the subject, she managed to bring cohesion and clarity to manuscripts of varied nature submitted by twenty scholars of different nationalities, linguistic backgrounds, and academic orientations. Additional editing was expertly performed by Margaret Donovan, and Elizabeth Powers carried out further editorial work. Jayne Kuchna was the skilled bibliographic editor. Jill Pratzon and Gwen Roginsky, handling the book's complicated production, worked closely with the staff of Nissha Printing Co. in Kyoto. Robert Weisberg directed the desktop publishing. Anandaroop Roy made the map, and Joseph Coscia Jr. and Bruce J. Schwarz carried out new photography of Metropolitan Museum objects. Cathy Dorsey compiled the index. Thanks also go to Vivian Harder, Jo Ellen Ackerman, Mary Gladue, Richard Gallin, and Richard Slovak for many hours of painstaking work.

Miyeko Murase
Special Consultant for Japanese Art
The Metropolitan Museum of Art

Contributors to the Catalogue

MA Mutsuko Amemiya
Chief Curator, Kōzu Kobunka Kaikan Museum

João Paulo Oliveira e Costa
Professor, Centro de História de Além-Mar, Universidade Nova de Lisboa

JD Joyce Denney
Research Associate, The Metropolitan Museum of Art

HF Hideaki Furukawa
Director, The Museum of Fine Arts, Gifu

JH Jun'ichi Hayashi
Curator of Japanese Ceramics, Toki City

YI Yoshiaki Itō
Manager of Regular Rotations, Curator of Japanese Ceramics, Tokyo National Museum

TK Taishū Komatsu
Special Research Chair in Japanese Lacquer, Tokyo National Museum

ALM Andrew L. Maske
Curator of Asian Art, Peabody Essex Museum

TSM Terry Satsuki Milhaupt
Jane and Morgan Whitney Fellow, The Metropolitan Museum of Art

TM Tadayoshi Miyoshi
Curator, Kobe City Koiso Memorial Museum of Art

MM Miyeko Murase
Special Consultant for Japanese Art, The Metropolitan Museum of Art

AN Akira Nagoya
Chief Curator, The Gotoh Museum

KN Katsushi Narusawa
Curator, Kobe City Museum

YO Yasumasa Oka
Curator, Kobe City Museum

SO Shunroku Okudaira
Professor, Osaka University

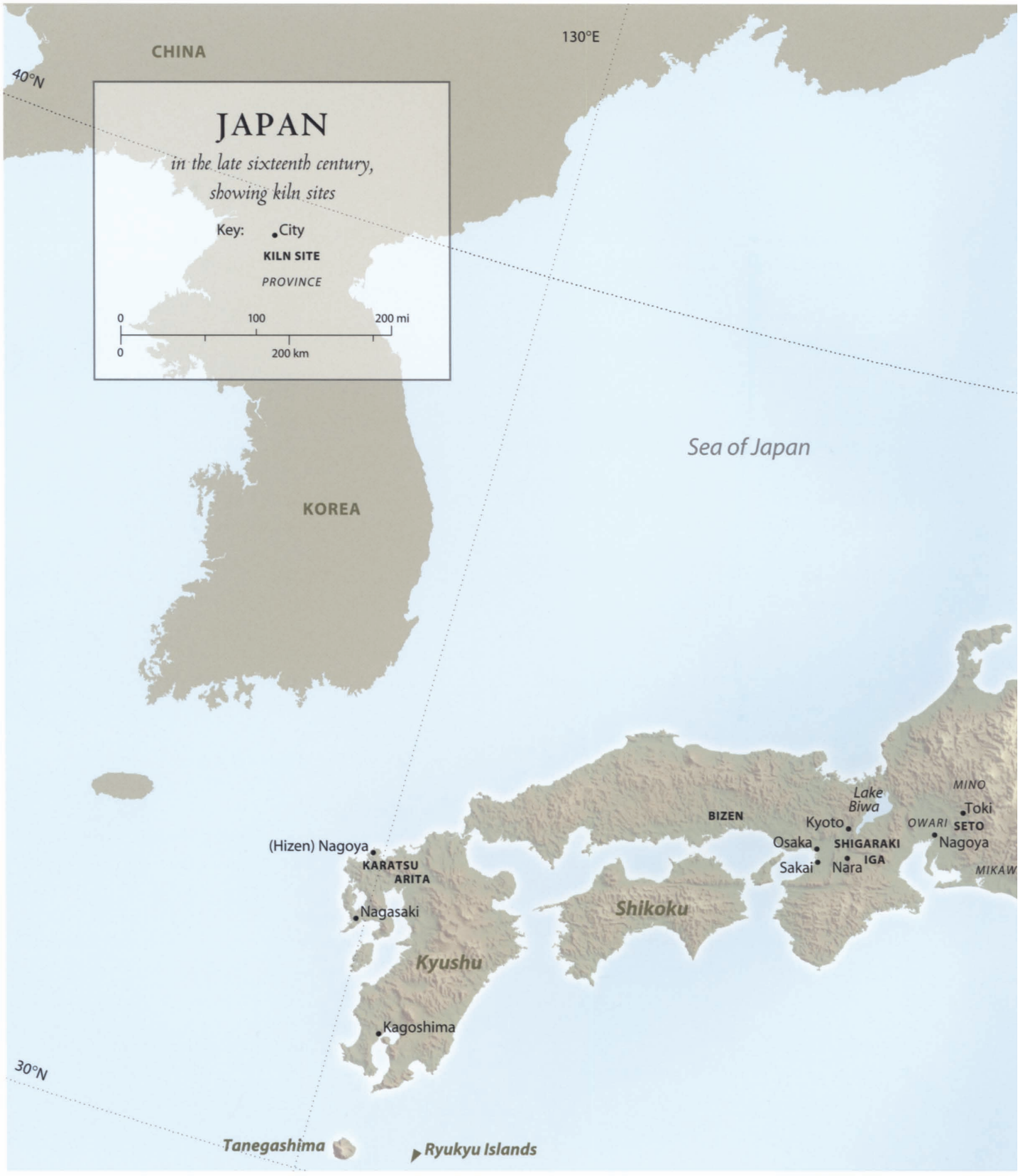
SS Susumu Shimasaki
Director, Ishikawa Prefectural Museum of Art

MS Misato Shōmura
Curator, The Museum of Fine Arts, Gifu

JT Jun'ichi Takeuchi
Director, The University Art Museum, Tokyo National University of Fine Arts and Music

MW Masako Watanabe
Senior Research Associate, The Metropolitan Museum of Art

Richard L. Wilson
Professor, International Christian University, Tokyo


JAPAN
in the late sixteenth century,
showing kiln sites
Key: City
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PROVINCE
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0 200 km
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130°E
40°N
Sea of Japan
KOREA
Lake Biwa
BIZEN
MINO
Toki
OWARI
SETO
Kyoto
Osaka
SHIGARAKI
Nagoya
Sakai
Nara
IGA
MIKAW
(Hizen) Nagoya
KARATSU
ARITA
Nagasaki
Shikoku
Kyushu
Kagoshima
30°N
Tanegashima
Ryukyu Islands

140°E
150°E
Hokkaido
40°N
Honshu
Edo (Tokyo)
Mt. Fuji
Pacific Ocean
PORTUGAL
SPAIN
CHINA
KOREA
JAPAN
Macao
Manila

Note to the Reader

Names of Japanese individuals active primarily before 1868 appear with the surname first. For those active since 1868, names are given with the surname last.

All bibliographical references are cited in abbreviated form. Selected publications pertaining to catalogued objects are listed in Literature for Catalogue Entries, pages 356–61. Full citations for all references will be found in the Bibliography, which begins on page 362.

Turning Point

Art in the Volatile World of Furuta Oribe

MIYEKO MURASE

The bloody and turbulent years from 1573 to 1615, in which a series of feudal barons, or daimyos, vied for political supremacy, are today identified by the poetic and rather incongruous name Momoyama (Peach Hill). The term derives from the site in suburban Kyoto on which the warlord Toyotomi Hideyoshi's Fushimi Castle stood, and where, after the castle was demolished in 1625, the grounds were turned into a peach (*momo*) orchard. Forged in tumultuous times, the arts of this period vividly express the spirit of an ever-changing, fast-moving era.

The political climate began to change as the dominance of the Ashikaga clan waned in the mid-sixteenth century. It would remain fluid, and power would swiftly change hands, for almost five decades. During these war-torn years three men emerged victorious, all natives of two provinces in central Japan, Owari and Mikawa (modern-day Aichi prefecture)—an area that became a crucible for the power struggles of sixteenth-century Japan. Oda Nobunaga (1534–1582) (fig. 2), a warrior from Owari, became the first unifier of the country after deposing the last Ashikaga shogun in 1573. His brilliant success was short-lived, however: in 1582 he committed suicide after being defeated by one of his own generals, Akechi Mitsuhide (1526–1582). Toyotomi Hideyoshi (1536–1598) (fig. 1), also from Owari, succeeded Nobunaga, but his family fell from

Fig. 1. *Toyotomi Hideyoshi,* Edo period (1615–1868). Wood with color and gold, H. 66.5 cm (26⅛ in.). Nagoya City Hideyoshi and Kiyomasa Memorial Museum

Fig. 2. Kano Sōshū (1551–1601). *Portrait of Oda Nobunaga,* Momoyama period (1573–1615), late 16th century. Hanging scroll; ink and color on paper, 70 x 31.2 cm (27½ x 12¼ in.). Chōkōji, Toyota, Aichi prefecture. Important Cultural Property

Opposite: (Hizen) Nagoya Castle, ca. 1592, detail of painted screen (see fig. 8)

Fig. 3. Model of donjon of Azuchi Castle (1576), 20th-century reconstruction by Akira Naitō. Azuchi Castle Archaeological Museum, Shiga

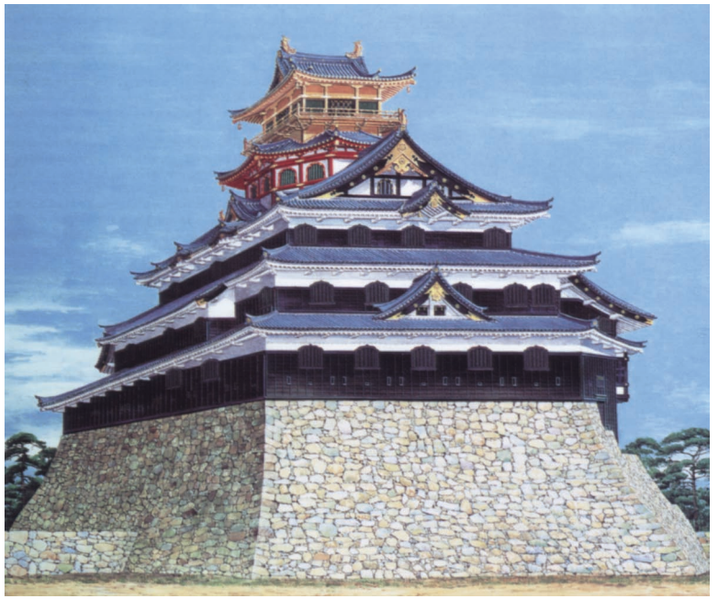
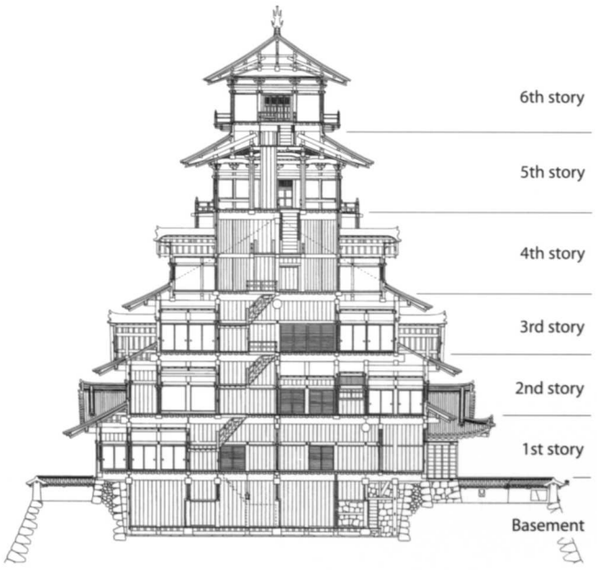


Fig. 4. Cross-section of donjon of Azuchi Castle (1576), 20th-century reconstruction by Shigetaka Miyakami



power in 1615, when its last stronghold, Osaka Castle, was overrun by the forces of Tokugawa Ieyasu (1543–1616). The third, true unifier, Ieyasu came from the neighboring province of Mikawa. A brilliant strategist and superb politician, Ieyasu established the Tokugawa shogunate, which ruled throughout the Edo period (1615–1868), an era of peace that lasted more than 250 years. Deeply involved in these events was Furuta Oribe (1543/44–1615), a warlord who served all three leaders and came to influence the development of taste profoundly.

In addition to the constant warfare and rapid shifts in political power, another event occurred at this time to shake the Japanese psyche. In 1543 a small group of Portuguese merchants made a chance landing in southern Japan. Fascinated by these exotic foreigners, the Japanese soon made copies of the muskets they carried, the clothes they wore, and the other strange objects delivered by their great sailing ships. A few hundred thousand Japanese were converted to Christianity, and the country seemed on the brink of a major spiritual and cultural metamorphosis. However, an alarmed government issued a series of prohibitions against the Christian faith, and before long visiting Portuguese and Spaniards were expelled from the country. In 1639 a self-imposed isolation from the outside world (with the exception of Dutch and Chinese traders) was instituted by the shogunate.

Warlords' Castles

Nothing could embody more clearly the psychological makeup of the determined men of action who flaunted their wealth and military might than the castle-palaces they built and ornamented according to the most fashionable trends in architecture, painting, and the decorative arts. Multilevel fortifications standing proudly on hilltops were erected overnight and destroyed just as quickly, leaving few traces of their original structures. Of the numerous castle-palaces built during the Momoyama period, Nobunaga's Azuchi Castle (see figs. 3, 4) was hailed in the sixteenth century as "the most magnificent" by Luís Fróis, a visiting Portuguese Jesuit.[1] It was constructed on the eastern shore of Lake Biwa in 1576, and although scholars have yet to agree on the details of its reconstruction, it is apparent that the castle stood atop a hill, its *tenshu* (donjon, or central tower) was about 33 meters high (108 feet), and its roof tiles were colored and gilded (fig. 5).[2]

Fig. 5. Gilded roof tiles excavated from the grounds of Azuchi Castle, Momoyama period (1573–1615), ca. 1576. Sōkenji, Azuchi-chō, Shiga prefecture; on loan to Shiga Prefecture Educational Committee

The interior of the seven-story (including a basement) fortress was decorated with gilded screen paintings by Kano Eitoku (1543–1590), the favorite artist of both Nobunaga and Hideyoshi and a painter who resembled both warlords in temperament. Although the castle was destroyed at the time of Nobunaga's death, the chronicler Ōta Gyūichi (1527–after 1610) left a detailed description of it in the *Shinchōkō ki* (Chronicles of Lord Nobunaga; 1610).[3] Decoration of the interior was apparently concerned primarily with Chinese themes, reflecting the preference of the mid-sixteenth century. According to Ōta Gyūichi's notes, the illustrated motifs were as follows:

Sixth story: Eight emperors of China, ten Confucian sages, the Four Eccentrics of Mount Shang, the Seven Sages of the Bamboo Grove, celestial beings, and dragons.

Fifth story: Shaka Buddha's Ten Great Disciples, the Enlightenment and Sermons of Shaka, dragons and fabulous dolphins, and hungry ghosts (this last on the verandas).

Fourth story: No paintings.

Third story: Rocks, trees, bamboos, pines, tiger and dragon in combat, hawks, phoenix on a paulownia, and the ancient Chinese legends of Xu You and Chao Fu.

Second story: Flowers and birds; Daoist immortals such as the Queen Mother of the West, Zhang Guolao, Lu Dongbin, and Fu Shui; and musk cats and horses.

First story: Ink painting of plums; in the *shoin* (formal reception) room, the painting *Evening Bell from a Mist-Shrouded Temple* (most likely in ink), one of the Eight Views of the Xiao and Xiang Rivers, as well as paintings of pheasants, doves, and geese and of Chinese Confucian scholars.

Although the basement did not have painted decorations, its doors were lacquered in black. The notes also mention a detached building adorned with brilliantly colored screen paintings of *meisho* (famous scenic places) showing the Three Countries (India, China, and Japan).[4]

Ten years prior to this project, when he was only twenty-three years old, Eitoku painted sliding wall panels for the Jukō-in, a subtemple of Daitokuji, Kyoto. Adjacent to a room decorated on all sides with a scene of the Four Gentlemanly Accomplishments (calligraphy, painting, playing the *qin*, and the board game *go*) is a chamber with depictions along three of its walls of flowers and birds of the four seasons. Eitoku's sliding screen paintings of flowers and birds were revolutionary in style. They feature simple, clear-cut compositions, a minimum of details, and a limited number of pictorial elements rendered in heroic dimensions. Those done for the Jukō-in were executed in ink alone, with a light dusting of gold powder (fig. 6).

Screens to be placed around the sides of large palace rooms twenty or more tatami floor mats in size (one floor mat is about 3 by 6 feet) required the boldness of this approach. They employed strong, obvious brushstrokes and brilliant colors for greater visibility. Screens were also gilded, and the shining surfaces reflected daylight, or at night the flickering light of candles, to create an almost other-worldly beauty. There are no surviving examples of Eitoku's polychrome screen paintings, which would have given us some idea of the brilliance of his Azuchi decorations. The most likely

Fig. 6. Kano Eitoku (1543–1590). Sliding screens at Jukō-in, Muromachi period (1392–1573), 1566. Ink and gold on paper. Jukō-in, Daitokuji, Kyoto. National Treasure

parallel is his large screen showing an imaginary Chinese lion and lioness painted in colors and gold (fig. 7). Eitoku's Azuchi screens must have been as dynamic in composition as the flowers-and-birds screens in the Jukō-in and as richly colored and gilded as the *Lion and Lioness* screen.

No detailed descriptions of the paintings ordered for Hideyoshi's construction projects have been discovered, although his frenetic commissioning of buildings is well documented. Hideyoshi was obsessed with the desire to erect architectural monuments to his and his family's achievements, and even when he was actively engaged in battle, a prodigious number of building projects were being undertaken in his name. No sooner had he orchestrated the defeat of Akechi Mitsuhide in 1582 than he commissioned the construction of his headquarters, Osaka Castle. This fortress-palace, begun in 1583, was the greatest and strongest of all the castles built in Japan; its interiors were decorated by Eitoku in colors and gold. In 1585, even before Osaka Castle was completed, work commenced on Hideyoshi's Kyoto palace, the Jurakudai (Mansion of Assembled Pleasures). Eitoku's finished works for the Jurakudai astonished everyone who saw them, although some viewed them as bizarre: his trees painted on gilded screens reached as high as ten or twenty feet, while the human figures were three or four feet tall. So fashionable did Eitoku's screens become that to meet the demand for them, the artist was said to have abandoned a finely detailed style in favor of large, rapidly executed brushstrokes.[5] Some scholars believe that the *Lion and Lioness* screen, which was originally pasted on a wall, probably of a large *tokonoma* (alcove), may have come from the Jurakudai.[6]

It was also necessary to satisfy the insatiable demands of warlords, who built their own castle-palaces all over the country for which they required decorative and brilliant screen paintings. Eitoku mobilized other members of the prestigious Kano school (founded by his great-grandfather). Many aspiring painters working outside of that studio, such as Kaihō Yūshō (1533–1615), Hasegawa Tōhaku (1539–1610), and Unkoku Tōgan (1547–1618), competed fiercely for commissions.

Among Hideyoshi's other large-scale construction endeavors were the temple of Hōkōji in Kyoto (1588) and his own retirement castle-residence at Fushimi, southeast of Kyoto. The former, designed to house a monumental sculpture of Buddha Vairochana (Japanese: Rushanabutsu), was the largest wood structure ever built in Japan. The latter, begun in 1592, was even grander than the

Fig. 7. Kano Eitoku (1543–1590). *Lion and Lioness,* Momoyama period (1573–1615), ca. 1585. Six-panel folding screen; ink and color on gilded paper, 224.2 x 453.3 cm (7 ft. 4¼ in. x 14 ft. 10½ in.). Imperial Collection, Tokyo

Jurakudai, with interiors decorated by relatives and pupils of Eitoku, who had died in 1590. His younger brother Kano Sōshū (1551–1601; see fig. 2), his sons Kano Mitsunobu (1562/65–1608; see figs. 8–10) and Kano Takanobu (1571–1618), and his adopted son Kano Sanraku (1559–1635) led the large number of Kano artists in perpetuating Eitoku's mode of screen painting.

None of Hideyoshi's vast edifices has survived, but portions of them allegedly reused in other buildings have enabled historians to distinguish certain features of their design. Literary sources have also been valuable, revealing, for example, that at Osaka Castle a small enclave of buildings situated in the woods outside the main complex contained two teahouses built to resemble modest farm dwellings. They were known as Yamazato (Mountain Village), and each consisted of a single chamber, one with an area of two tatami mats, the other with an area of three. In this utterly simple, austere environment, Hideyoshi received dignitaries and served tea himself. The rustic quality and diminutive scale of the tearooms reflect the canon of tea aesthetics promoted by Hideyoshi's tea master Sen no Rikyū (1522–1591), whose sway over Hideyoshi was significant and whose taste would have a deep and lasting influence in Japan.

In stark contrast to interiors such as those of Yamazato is Hideyoshi's famous portable Golden Tearoom, made for a tea gathering held for Emperor Ōgimachi at the Imperial Palace in 1586 (fig. 13). With the exception of the tatami floor mat and the red silk *shōji* screens, all the architectural elements in the three-mat-sized room were covered in gold. All the tea-ceremony utensils except the bamboo whisk were fashioned in the same material by a goldsmith from the city of Sakai, south of Osaka. Hideyoshi took this portable tearoom everywhere.[7] Recently discovered domestic sources of gold and silver were being developed and exploited at that time, and the control that Hideyoshi had gained over the country's silver, gold, and copper mines made such an extravagance possible. This excessive display of power and wealth ran counter to the aesthetics of Yamazato, which represented the quintessence of austere *wabi* taste. As one scholar has suggested, since the rustic Rikyū-style tearooms proclaimed an egalitarian, classless approach to tea gatherings, Hideyoshi may have considered them an unsuitable environment in which to receive an emperor.[8] It is also possible that he simply enjoyed the incongruous juxtaposition of two extremes or that he was rebelling against Rikyū's preference for tearooms of unrelieved simplicity.

Fig. 8. Attributed to Kano Mitsunobu (1562/65–1608). *(Hizen) Nagoya Castle,* Momoyama period (1573–1615), ca. 1592. Preparatory drawing on six-panel folding screen; ink and light color on paper, 157.5 x 350.5 cm (62 in. x 11 ft. 6 in.). Saga Prefectural Museum, Saga. See also the detail on page 2.

Hideyoshi built Nagoya Castle in Hizen province (modern Saga prefecture), northern Kyushu, as a base for his invasion of Korea. (Here it will be referred to as Hizen Nagoya Castle to distinguish it from another Nagoya Castle built by the Tokugawa regime in the city of Nagoya, Honshu, during the early seventeenth century.) The site—the one nearest to the southern tip of the Korean peninsula—had a port that could be put to good military use. Constructed in great haste about 1591, the castle was destroyed only a few years later, but a preparatory drawing attributed to Kano Mitsunobu on a six-paneled screen provides an image of the fortress and the surrounding town (fig. 8; p. 2).[9] Mitsunobu, the eldest son of Eitoku, was summoned to Nagoya in 1592 to decorate the castle interiors. The Golden Tearoom was also conveyed to the new castle, and a Yamazato was built there as well.

It was about this time that Hideyoshi ordered his tea master Sen no Rikyū to commit seppuku (ritual suicide). Rikyū was replaced by Furuta Oribe (fig. 28), who had been born in the province of Mino (modern-day Gifu prefecture), immediately north of Owari, and had begun his career as a warrior in the service of Nobunaga. Subsequently Oribe fought on the battlefield for Hideyoshi and had been working for him as an *otogishū* (literally, "conversation partner" or personal attendant) when he was chosen to succeed Rikyū. Oribe's last master was to be Ieyasu, who would command him to commit seppuku on suspicion of disloyalty.

New Developments in Painting

While no detailed descriptions of Hizen Nagoya Castle and its interiors are available, the *Matsura-ki shū sei* (Records of the Matsura Clan Collection), compiled by Hidejima Yoshitaka from notes kept by Ōta Gyūichi, contains brief references to its screen paintings.[10] Two artists of the Hasegawa school, Sōjin and Heizō, are mentioned, but it is clear that many more artists were employed in order to complete the castle's decor in a few months' time. These records, although extremely fragmentary, provide a glimpse into the developing trends in castle decoration. Apparently Mitsunobu painted scenes of traditional subjects such as flowers and birds, landscapes, and the mythical Queen Mother of the West. However, a scene identified as "farming" was also attributed to his hand, and although this painting may have been based on a Chinese didactic tale of the virtues of the agricultural life, it is also possible that it was a depiction of Japanese farmers. Less than twenty years

later, at the Tokugawas' Nagoya Castle, a new generation of Kano artists would produce a large number of Japanese genre scenes, including pictures of farmers at work and of citizens enjoying themselves at public bathhouses.[11]

The Hasegawa artists also illustrated some new themes. Heizō's scene of children was perhaps based on the popular Chinese subject One Hundred Children. Also new was a picture inspired by the Noh play *Kiku jidō* (Chrysanthemum Youth), which told of a Chinese boy who discovers the elixir of immortality in the dew found on chrysanthemum flowers. These subjects, which probably involved a great number of small figures, were still Chinese in nature, yet their selection hints at a definite preference for humane, entertaining, and intimate themes over the grandiose heroic motifs that had prevailed at Azuchi.

Mitsunobu seems to have received his training while on the job. When he and Eitoku received awards from Nobunaga in 1581 for their work at Azuchi, Mitsunobu was still in his teens[12] and may have been rewarded only because he was Eitoku's eldest son. He subsequently assisted his father in the decoration of Osaka Castle (1585) and the Jurakudai (1587) and led members of his family in the decoration of Fushimi Castle (1592–94). Undoubtedly assuming the position of leading Kano artist after Eitoku's premature death, he served Hideyoshi as his father had; one of Hideyoshi's extant portraits is said to have come from his hand. Yet Mitsunobu seemingly inherited little of his father's rough, dynamic, exaggeratedly powerful style. Indeed, his works were criticized in the *Honchō gashi* (History of Japanese Painting; 1678) for being too gentle, elegant, and delicate.[13] Mitsunobu's less bold, more naturalistic approach to landscape can be seen in four sliding-panel paintings of trees at the Kangaku-in of Onjōji in Shiga prefecture, a subtemple built in 1600 for Hideyoshi's heir, Toyotomi Hideyori (1593–1615) (fig. 9).[14] In 1603 Mitsunobi painted the palace of the second Tokugawa shogun, Hidetada (r. 1605–23), with scenes representing the northern sections of Kyoto, including the Imperial Palace.

It is important to note that both didactic Chinese themes such as farming and genre subjects such as views of Kyoto had previously been incorporated into the program of castle-palace decoration. Eitoku painted a pair of folding screens carrying Kyoto scenes that according to tradition was owned by Nobunaga, who made a gift of it to the warlord Uesugi Kenshin in 1574. Another pair by Eitoku showed Azuchi Castle on one screen and a vista of the town of Azuchi on the other. In 1581 Nobunaga gave these screens to the visiting Jesuit Alessandro Valignano as a gift for Pope Gregory XIII.

Panoramic subjects such as *rakuchū-rakugai* (Inside and Outside the Capital; for a discussion of the type, see cat. no. 117) and views of castles and castle towns painted by Eitoku were at first represented only on folding screens, not on castle walls or sliding panels. Since these themes involved a great deal of detail, they required formats amenable to close scrutiny and were not especially suitable for wall paintings or sliding panels in vast audience chambers. That Mitsunobu was later permitted to paint genre scenes (like the farming and Kyoto pictures) in castle interiors may have been due entirely to his acknowledged skill with that type of imagery. More likely, however, is that the rising popularity of such subjects (see the chapter on painting in this catalogue) enabled him and other artists to introduce them into the programs of castle-palace decoration.

The screens representing Azuchi Castle and its town symbolized Nobunaga's desire to declare himself to the outside world as ruler of Japan. Hideyoshi must have entertained similar ambitions when he commissioned a pair of screens depicting Hizen Nagoya Castle and its local township. The surviving, unfinished screen from that pair, attributed to Mitsunobu, combines the themes of castle and town into one composition (fig. 8); the subject matter of its mate is not known. With its small figures meandering through winding city streets lined with modest single-story houses, the screen recalls features from Eitoku's *rakuchū-rakugai* screens. The people on the streets include Nanbans (foreigners) in European dress, who are clearly distinguishable from the rest of the populace. This screen is a fine example of Mitsunobu's personal style of painting, which was perhaps a welcome change from Eitoku's exaggerated manner, in addition to being eminently suited to the genre scenes beginning to be favored for castle decoration.

Fig. 9. Kano Mitsunobu (1562/65–1608). Sliding panels with flowering trees, Guest Hall, Kangaku-in, Momoyama period (1573–1615), 1600. Ink and color on gilded paper. Kangaku-in, Onjōji, Ōtsu, Shiga prefecture. Important Cultural Property

Below and opposite: Fig. 10. Kano Mitsunobu (1562/65–1608). *Arrival of the Nanbans,* Momoyama period (1573–1615), late 16th century. Pair of six-panel folding screens; ink and color on gilded paper, each screen 164 x 362.6 cm (5 ft. 4⅝ in. x 11 ft. 10¾ in.). Nanban Bunkakan Museum, Osaka

Most of the figure paintings attributed to Mitsunobu have themes derived from Chinese literature. However, one example depicts Nanbans arriving at Nagasaki (fig. 10), and it is judged among the most realistic of the era. Mitsunobu was working at Hizen Nagoya Castle when three Franciscans, passing through the city on their way to Kyoto in July 1593, were given an audience with Hideyoshi.[15] The artist may have had the opportunity to observe the foreigners at that time. But his impressively accurate rendition of church interiors in this work suggests that he may actually have traveled to Nagasaki, only a short distance from Hizen Nagoya, to view these exotic people and buildings for himself.[16]

The theme of Nanbans arriving in Nagasaki clearly has elements of the traditional *meisho-e,* an ancient category of genre painting that centered around specific geographic locations, most of them famous scenic places. Since Nanbans were restricted to Nagasaki, the paintings portraying them and their ships were easily associated with that area. Yet *meisho-e* and the related *rakuchū-rakugai* images displaying famous places within the environs of Kyoto gradually lost their allure after the city's function as the center of Japan's political and economic life was transferred to Edo (modern Tokyo), the power base of the Tokugawa regime. All-encompassing, panoramic compositions of the old capital were replaced by more specific close-up views of certain activities or sites, such as cherry-blossom viewing (cat. nos. 126, 127), Kabuki theaters, and brothel districts. These genre images were clearly the favorite subjects of the newly powerful merchant class, which had begun to exercise an influence on urban culture. The growing importance of genre pictures is vividly indicated, for example, by the many scenes of ordinary citizens at work or at leisure in the screens painted for Nagoya Castle in 1614.

Furuta Oribe and the Arts

Mitsunobu was not the only important person to travel to Hizen Nagoya in the early 1590s. Furuta Oribe, one of the generals in Hideyoshi's army, was there to prepare for the invasion of Korea. Only a few scattered facts are available about Oribe. We know that his father served Hideyoshi as a *dōbōshū* (adviser in artistic matters), using the priestly name of Kan'ami. He must have been a priest-artist, very much in the tradition of Zeami (d. 1443) and Sōami (d. 1525), who served the Ashikaga shoguns in the same capacity. Born in 1543 or 1544, about the same time that Eitoku was born and the Portuguese landed in Tanegashima, Oribe worked closely with the principal characters who shaped the political and artistic

climate of sixteenth-century Japan. His life, but also his sense of aesthetics, must have been deeply affected by the tumultuous events that took place around him. While still a young man he accompanied Nobunaga as an information officer (*tsukaiban*) in the latter's victorious move to Kyoto in 1568. After his military service under Hideyoshi he was awarded a domain in Yamashiro, near the capital. Like many other warlords of the time, Oribe cultivated a keen interest in the tea ceremony, and by 1590 he had become one of the seven leading disciples of the great master Rikyū. He took the personal risk of seeing Rikyū off on his departure for the house arrest ordered by Hideyoshi. For the tenth anniversary of the master's death, Oribe came up with the idea of using a piece of Rikyū's correspondence as a tearoom decoration, which became a fashionable practice.[17]

In the vacuum created by Rikyū's death, Oribe's name became increasingly associated with the tea ceremony. He is said to have formulated the so-called warrior's tea at about this time in response to Hideyoshi's request, which must also have provided the impetus for the rules and stipulations set down in the *Oribe-ke suki no daiji* (Oribe's Family Rules on Artistic Matters), completed in 1594.[18] Yet unlike Rikyū, Oribe had spent his youth on the battlefield, and his aesthetic ideals must have been formed or at least influenced by these early experiences and by the castles and castle interiors that he had the opportunity to view.

Although no specifics about it are known, it appears that the warriors' tea represented something of a break from the style of Rikyū. While Rikyū's tea ceremony—simple, severe, and conducted in a dim, hushed interior—was well suited to introverted individuals, Oribe's is said to have introduced additional windows into the tearooms for a more open, well-lit environment. Rikyū had already begun to move away from complete dependence on Chinese and Korean tea utensils, preferring Japan's indigenous products. Oribe went a step further, employing not only Japanese products but also contemporary wares, which he seems to have promoted aggressively. In a letter written to accompany a damaged water jar from the Iga kilns (cat. no. 9), Oribe claimed that he appreciated the piece even more because of its imperfections. His liking for accidentally warped or damaged vessels may have led to the willful distortion that characterizes many of the teabowls known as Oribe wares.

The *nanban* objects that Oribe viewed firsthand while he was employed by Hideyoshi may also have played a part in the formation of his aesthetic ideals. Both Nobunaga and Hideyoshi were enthusiastic recipients of exotic gifts from Portuguese missionaries. So fashionable were Western objects during this period that it was said that those who did not own articles of clothing or decorative items from Europe could scarcely be regarded as human.[19] Many missionaries noted that non-Christian rulers and warriors aspired to achieve the height of fashion by wearing Christian religious items. A large number of Europeanizing garments, including ones made of unfamiliar materials such as wool and velvet or carrying Western motifs, still exist from this period (fig. 11).

The group of ceramic works that later came to be known as Oribe wares made a sudden appearance in the late sixteenth century. Contemporaneous records of tea gatherings indicate a preference for domestic wares, a trend that echoed the gradual assertion of indigenous taste in the screen paintings decorating castles and palaces. In form and decoration the Oribe wares were quite unprecedented. Never had so many different vessel shapes and such brilliant glazes been attempted, and the profuse, uninhibited designs, both naturalistic and abstract, are so playful that they verge on what we think of as "modern." As early as 1854, the seemingly artless quality of decorations on Oribe wares elicited the comment that they must have been "made by children."[20]

Some Oribe-type ceramics clearly reveal Western influences. No other ware of the era displays the fascination with Europeans that produced a candlestand in the shape of a Nanban (cat. no. 46). Such features as a cross (cat. no. 49) or the turned-up edge of a foot on a teabowl (cat. no. 55) and carracks depicted on a square bowl (cat. no. 70) also offer proof of Nanban influence, as does the imitation of stemmed glassware in clay (cat. no. 84).

In the absence of documentation definitively crediting Oribe with the invention of these ceramics, scholars hesitate to attribute this sudden burst of innovation to his hand alone. They turn instead to a group of ceramics with features that link the kilns of

Fig. 11. Battle jacket (*jinbaori*) with design of a carrack, Momoyama period (1573–1615), early 17th century. Wool. Maeda Ikutokukai Gallery, Kanazawa

northern Kyushu (particularly Karatsu, near Hizen Nagoya Castle) to those of Mino, Oribe's birthplace. Not only were Karatsu-type wares (cat. no. 105) excavated at the Mino kiln sites, but the multi-chambered climbing kiln (fig. 25c), introduced from Korea to northern Kyushu, was also used there. At the same time, Oribe-type pieces have been excavated from the site of Oribe's residence in Kyoto (cat. no. 43). These recent discoveries suggest that further research could help determine the extent of Oribe's contribution to the creation of the unique ceramic wares that bear his name.

Lacquerware, Textiles, and Printed Books

The Momoyama period also witnessed a number of extraordinary advancements in the lacquer and textile industries. Ingenious new methods were devised for the production of lacquerwares intended both for export and for domestic consumption. European markets clamored for Japanese lacquers and put them to sacred as well as secular use. Many objects completely unfamiliar to Japanese craftsmen, including missal stands, ciboria, portable shrines, caskets, and folding chairs, were constructed, lacquered, and decorated in *maki-e* (gold and/or silver powder sprinkled over lacquer). The designs on these objects seem to have resulted from a close collaboration between European merchants and Japanese artists. Decorative motifs such as flowers, grasses, birds, and animals remained traditional in form, but the lavish application of mother-of-pearl inlay was new and was perhaps partly due to the influx of Korean lacquerwares after Hideyoshi's invasions of that country. The horror vacui reflected in this rich use of inlay (cat. no. 135) was totally alien to traditional Japanese design. The extensive use of framing lines, including arched or diamond-shaped outlines that surround and isolate groups of motifs, was unprecedented as well (cat. no. 136).

Among the lacquer objects decorated according to the new methods were those known as Kōdaiji-type *maki-e,* which involved a far simpler technique than the traditional one for applying *maki-e* designs. This technique may have been developed to speed up production of lacquer objects as the demand for them skyrocketed in Europe.[21] The elegant architectural decorations, mostly depicting autumn grasses, that decorate the Reioku (Spirit House; also called Mitamaya) at Kōdaiji, a Kyoto temple dedicated to Hideyoshi (fig. 33), also exemplify Kōdaiji-style lacquerwares made for domestic consumption. One of the Reioku panels bears an engraved inscription reading "Kōami," the name of the leader of the family of lacquerers employed by the Ashikaga shoguns, and a date corresponding to 1596, supporting the traditional claim that structural members of the temple once formed part of Fushimi Castle. Although some small lacquer objects at Kōdaiji known to have been favorite pieces of Hideyoshi and his wife are decorated in the same manner as the temple decorations, others exhibit a more vibrant design feature never before seen in lacquerwares. Called *katami-gawari* (alternating sides), it calls for the bifurcation of the surface, often by a zigzag, lightninglike diagonal, into two areas, one more elaborately decorated than the other. Often the black lacquer background on one side of the dividing line contrasts with a light-colored, gold-sprinkled ground on the other (cat. no. 143).

The *katami-gawari* device originated in the textiles of the earlier Kamakura (1185–1333) and Muromachi (1392–1573) periods,[22] but with its addition to the design vocabulary of sixteenth-century lacquer

craftsmen it became the vehicle for dramatic, strikingly modern designs. It also appears on Oribe ware: the square plate, a new vessel type, offered a large, flat surface that Mino potters often divided into one or two areas with a bold application of dark vitreous green glaze and another painted with decorative patterns (cat. nos. 73, 74).

At about the same time a revolutionary change also occurred in the design of clothing and textiles, as once rigidly imposed codes of dress were gradually broken down. The *kosode*, a Heian-period undergarment with narrow sleeves, had by the late Muromachi period become an outer garment for the lower classes and in the Momoyama period was adopted as the standard garment by all levels of society. As this transformation took place, silks with woven designs were replaced with fabrics decorated by dyeing and embroidery techniques. By the late sixteenth century, textiles featured a remarkable variety of rich designs achieved by a number of ingenious methods.

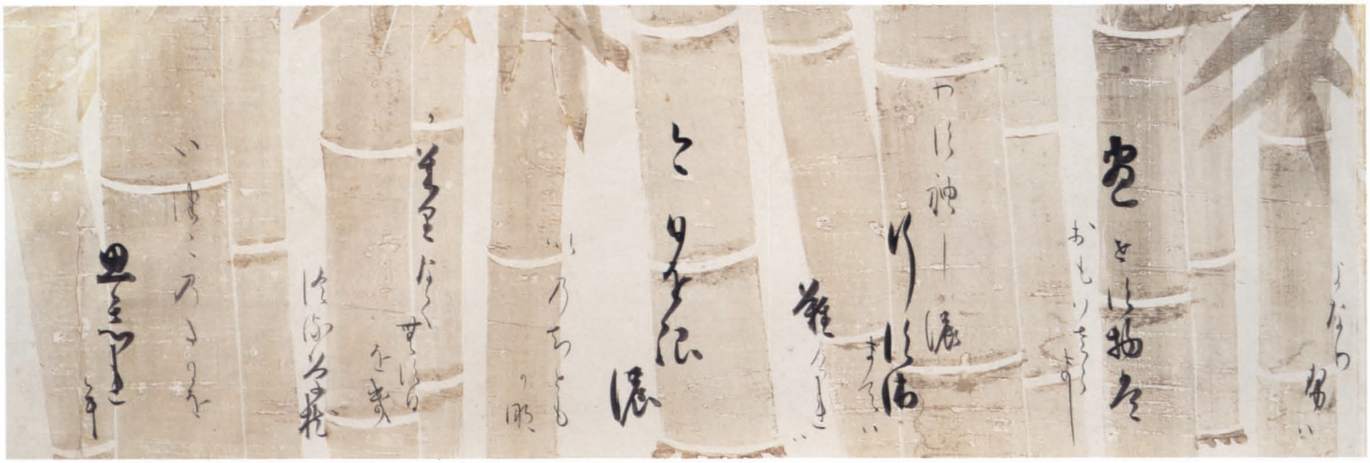
There is no documentary evidence that the individuals working in different areas of the arts during this period were in direct communication with one other. Yet material evidence suggests that there was some dialogue between textile designers and painters, in which potters were probably involved as well. A close connection is evident, for instance between textile workers who produced the fabrics known as *tsujigahana* (cat. nos. 157–75) and painters who worked in the ink-drawing technique called *hakubyō* (see discussion in cat. no. 115). Although the *hakubyō* painting included in this catalogue was said to have been done by a woman of the aristocracy, many similar examples were made by anonymous artists, some of whom worked in picture shops (*e-ya*) turning out ready-made paintings and providing drawings for textile patterns. *E-ya* employed artists of diverse training who painted screens of which the pair depicting autumn grasses (*susuki*) now in the Cleveland Museum of Art (cat. no. 116) is an example. Elegant *susuki* plants similarly appear in Kōdaiji lacquer decoration, as landscape elements in many scenes from the *hakubyō* Genji scrolls, and on Oribe ceramic pieces (cat. no. 96).

There was also a brief but splendid flowering of the printed book at this time. The Portuguese had shown the Japanese how to use movable type for printing, but it is the introduction of Korean printing techniques that is often credited with this development. Only recently has the influence of books published by Christian missionaries also been acknowledged. Such books were important because they presented both sacred and secular Western texts in Japanese *kana* (phonetic) script,[23] while Korean presses used only Chinese characters. The earliest dated printed text employing *kana* script was published in 1592. The Sagabon (Saga books) published in the Kyoto suburb of Saga are well known as rare early examples of Japanese books printed with movable type, often on paper beautifully decorated with stamped designs. Their use of *kana* script suggests that they are closely related to the Christian texts published at Catholic academies located on Kyushu, such as those in Amakusa and Nagasaki, and in Kyoto. Remarkably, these same academies were responsible for publishing classics of Japanese literature such as the *Heike monogatari* (Tale of the Heike) and the *Taiheiki* (Account of the Great Peace). One possible explanation is that Suminokura Soan (1571–1632), the avowed bibliophile who initiated the Sagabon project, became aware of Christian printing through his business as an importer of medicine and rare books.

Many of the Sagabon books contain texts whose calligraphy was based on models provided by the esteemed Hon'ami Kōetsu (1558–1637), while their refined paper designs were supplied by his frequent collaborator Tawaraya Sōtatsu (d. ca. 1640). In addition to books, a series of magnificent printed scrolls was created utilizing the method of printing with movable type. Kōetsu's inscriptions of classical Japanese poems were either handwritten or used as models for the type printed on the paper. Sōtatsu decorated paper for Kōetsu with painting or with striking images stamped in mica, silver, and gold (fig. 12). Thus uniting the arts of literature, calligraphy, and painting, the two masters created some of the most extraordinarily beautiful objects in the history of Japanese art.

The kaleidescope of arts that blossomed during the less-than-half-century Momoyama period, transcending traditional boundaries that had separated different genres of art, were interrelated more closely than any witnessed before or since. New ideas found common expression in paintings, ceramics, lacquerware, and textiles,

Fig. 12. Hon'ami Kōetsu (1558–1637), calligraphy; Tawaraya Sōtatsu (d. ca. 1640), printed designs. Edition of *Poems from the "Shin Kokinwakashū,"* Edo period (1615–1868), early 17th century (detail). Handscroll; ink, gold, and silver, H. 34.1 cm (13 3/8 in.). MOA Museum of Art, Atami



resulting in an unprecedented explosion of innovative forms and styles. This triumphal flowering was terminated as abruptly as a comet after the forced suicide of Furuta Oribe in 1615; the demise of the daring and forward-looking master of the tea ceremony coincided with the promulgation of a new feudal order by the Tokugawas, who promoted conservative policies in all phases of Japanese life, including the arts. It is hoped that the serious research now being conducted and the new discoveries from excavations such as those in Kyoto and Mino will greatly increase our understanding of Oribe's role as guiding spirit and catalyst of aesthetic developments in that brief and brilliant period.

1. Fróis 1976–84, vol. 2, p. 255. See also Cooper 1971, p. 104.
2. For differing views on the reconstruction of the castle, see A. Naitō 1976 (which gives the height of the *tenshu* as 42 meters [138 feet]); Miyakami 1977. The latter is summarized in Miyakami 1992. For Naitō's reconstruction plan, see a summary in Hickman et al. 1996, pp. 28–31 and figs. 10, 11. See also Miyakami 1977, pp. 7–26; Miyakami 1992, pp. 162–72 and fig. 26.
3. Ōta Gyūichi's *Shinchōkō ki* (Chronicles of Lord Nobunaga) in *Kaitei shiseki shūran* 1983–84, vol. 19, pp. 125–27, is widely quoted, but a version in the Sonkeikaku Library, Tokyo, *Azuchi nikki* (Chronicle of Azuchi), is considered a better copy. See Miyakami 1992, p. 164.
4. See T. Takeda 1983, pp. 31–32; Klein 1991.
5. Kano Einō 1974, p. 4.
6. Saitō 1992, p. 180.
7. Two modern replicas have been made of the Golden Tearoom and its utensils; one is in the Osaka Castle Museum, Osaka, the other at the MOA Museum of Art, Atami.
8. Saitō 1992, p. 180.
9. See A. Naitō 1968, pp. 9–28, records of screens on p. 27; Narazaki 1968. Some consider this screen a copy after Mitsunobu's painting; see Okamoto in Okamoto and Takamizawa 1970, pp. 40–41. The site of the Hizen Nagoya Castle is now being excavated.
10. *Matsura sōsho* 1974, vol. 2, p. 165.
11. This castle was completely destroyed in 1945 during World War II, but the sliding panels had previously been removed and more than 350 of them were saved. See Iso 1979, pls. 32, 34, 35. See also T. Takeda 1990.
12. Kyoto National Museum 1999b, p. 19.
13. Kano Einō 1985, pp. 346–48.
14. The 1799 record of the temple's restoration names Mitsunobu as painter, and this attribution is generally accepted today. See Kyoto National Museum 1999b, p. 354. For a study of other paintings attributed to Mitsunobu, see T. Kuroda 1998; T. Kuroda 1999. The left screen of the *rakuchū-rakugai* painting in the Kyoto National Museum collection, also attributed to Mitsunobu, was executed later than the Kangaku-in paintings, shortly before his death in 1608. See Kyoto National Museum 1996, no. 6.
15. Okamoto in Okamoto and Takamizawa 1970, p. 56, n. 9.
16. Takamizawa in ibid., no. 1.
17. On the 20th day, eleventh intercalary month, sixth year of the Keichō era (1601). See *Matsuya kaiki* (Matsuya Tea Diary) in *Chadō koten zenshū* 1967, vol. 9, p. 202.
18. Matsuoka 1997, p. 16.
19. Okamoto in Okamoto and Takamizawa 1970, pp. 26–31.
20. In the *Tōki kō* by Tauchi Kei of 1854; see J. Takeuchi 1997, p. 9.
21. Letter from William Adams to Richard Wickham, November 10, 1617; see Murakami and Murakawa 1900.
22. The genesis of *katami-gawari* design is said to be as early as the Heian period (794–1185), but it can be traced only to the Kamakura period. See, e.g., the late-thirteenth-century *Hōnen Shōnin eden* (Illustrated Biography of the Priest Hōnen) in the Chion-in collection, Kyoto. S. Komatsu and Kanzaki 1981, vol. 1, p. 77.
23. Akai 1972.

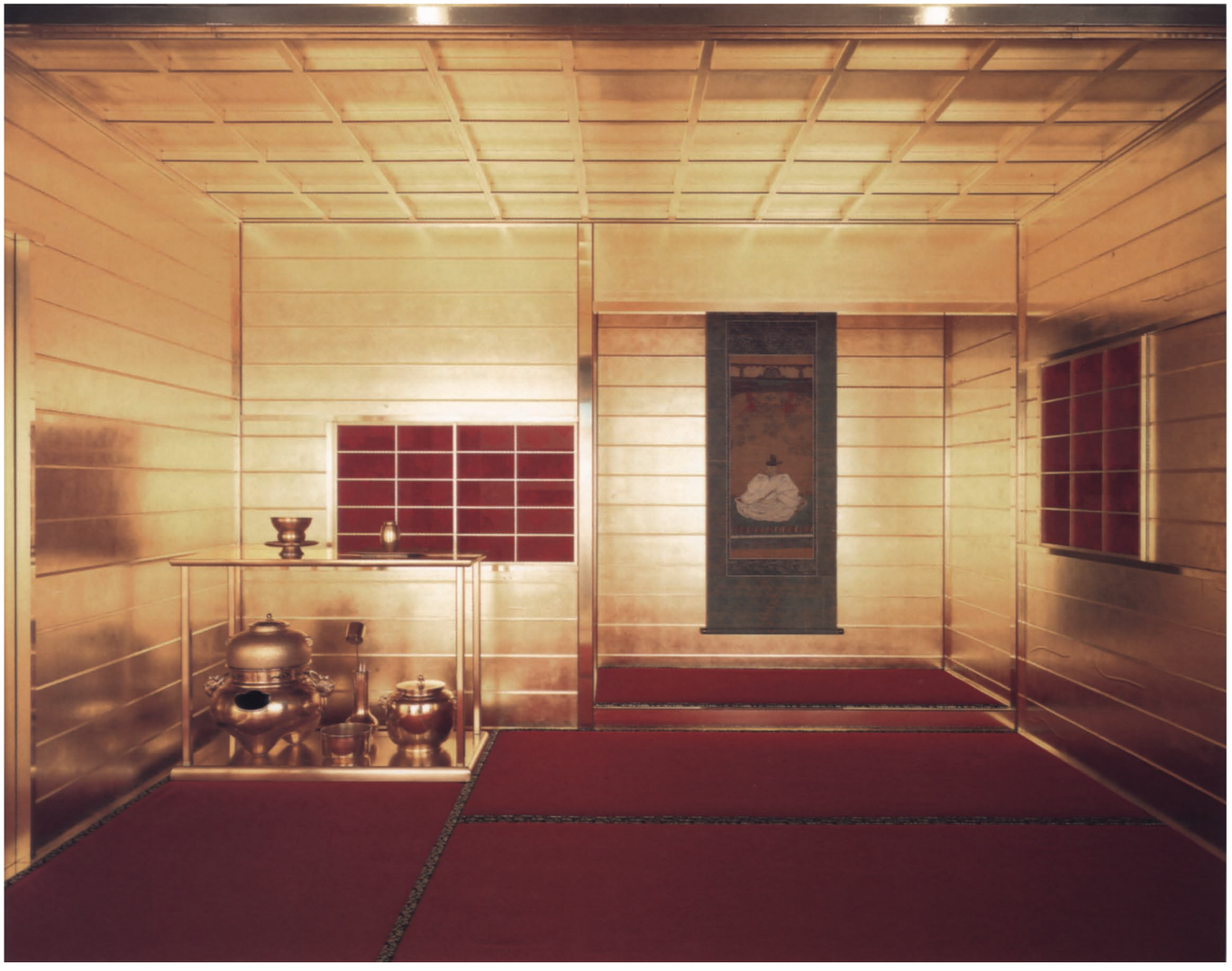


Fig. 13. Golden Tearoom made for Toyotomi Hideyoshi, Momoyama period (1573–1615), last quarter of the 16th century (modern reproduction). MOA Museum of Art, Atami

Furuta Oribe and the Tea Ceremony

JUN'ICHI TAKEUCHI

The custom of drinking tea began in China. The first reliable historical record of its having been brought to Japan dates to 815, and from that time rituals of drinking tea were probably practiced as part of Buddhist ceremonies. However, the use of tea leaves (prepared in the Chinese block-tea style) occurred only within the temples and did not spread widely. It was only after the priest Eisai (1141–1215) brought tea plants back from China when he returned from studying there in 1191 that tea horticulture began in Japan and the custom of drinking tea became established there, although it was still limited to the circles of the Buddhist clergy and of samurai. In *Kissa yōjōki* (Record of Drinking and Cultivating Tea), completed in 1211, Eisai wrote about the medicinal effects of tea (fig. 14). The Chinese method of making tea—allowing the leaves to ferment for a certain period, grinding them into a powder in a stone mortar, and then mixing the powder with hot water to make a bright green drink (*matcha,* or powdered tea)—seemed to suit Japanese tastes.

In the second half of the thirteenth century, tea plantations established at Takao and Uji near Kyoto and at temples such as Saidaiji in Nara increased Japanese tea production. As tea's availability grew, it came to be prized not only for its medicinal qualities but also for its taste. In the fourteenth century the custom of drinking tea became popular among the upper classes, and as tea cultivation spread to different parts of the country, connoisseurs interested in the subtle flavor differences between teas from various areas enjoyed guessing the locale of a tea's origin. In some cases they even bet money or goods at such competitions, transforming the drinking of tea into a sophisticated game called *tōcha* (tea-tasting competition), a diversion that became associated with banquets.

The direction tea drinking had taken in medieval Japan gave rise to three distinctive developments. First, members of the upper classes began to gather to drink tea (and compete in tea identification) on occasions beyond those afforded by banquets; the term *sa-yoriai* (gathering for tea) appears in documents from those times. Second, the incorporation of games meant that detailed rules were required, and these went hand in hand with the establishment of ritualized procedures for drinking tea. And third, drinking tea came to involve the use of rare and valuable utensils. Antique Chinese vessels of the Southern Song dynasty (1127–1279), either imported for the purpose or already in Japan, were particularly valued, and a great effort was made to decorate rooms with refinement and taste (fig. 23). These three characteristics of tea drinking, formed in the medieval period (thirteenth–sixteenth century) and passed on into the early modern period (late-sixteenth–nineteenth century) and on to today, together represent the simplest framework for describing the history of the tea ceremony. The terms used to denote the tea-drinking gathering shifted from *sa-yoriai* to *chakai* to *chanoyu* (in which the concept of *suki,* or taste, came into play) and thence to *chadō* with ever-increasing attention to presentation, conceptualization, and systemization.

The first phase of innovation took place in the early fifteenth century. While the medieval *sa-yoriai* had sought above all to flaunt wealth and luxury, the Muromachi-period (1392–1573) *bakufu* (the warrior regime exercising actual power in the country), centered in Kyoto, held tea drinkings as official events and created spaces designed to set off fine objects of art and craft imported from China expressly for that purpose. The display alcove (*tokonoma*) became an established fixture, and rules for the display of items were fixed. Among the art objects from China exhibited were paintings done on large silk canvases or long, narrow paper scrolls. In order to display them effectively in the *tokonoma,* these works were trimmed and matted with borders of fine cloth. Lacquerwares from China were divided by size and use, with some used as stands

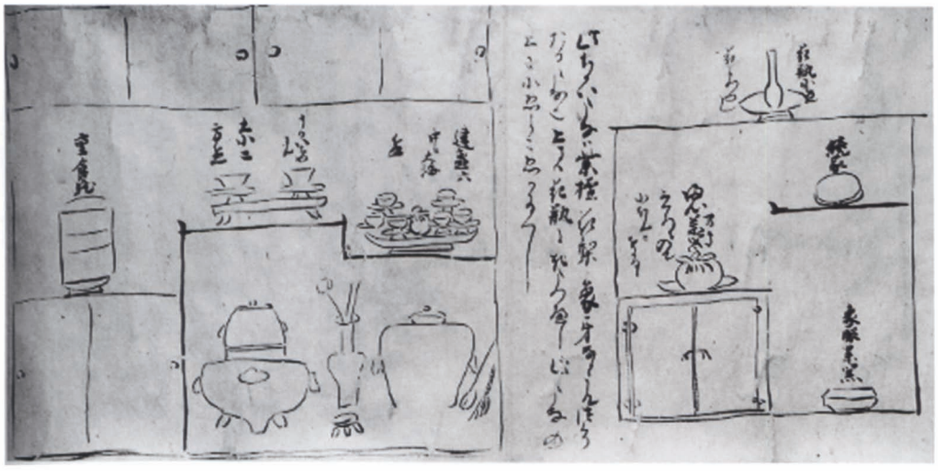
Fig. 14. Eisai (1141–1215). *Kissa yōjōki* (Record of Drinking and Cultivating Tea; 1211), copied in the Nanbokuchō period (1336–92). Opening page of Book 1 (above) and final page of Book 2 (below). Ink on paper, 26.9 x 19 cm (10⅝ x 7½ in.). Jufukuji, Kanagawa

for holding other items and some exhibited independently. The displays were symmetrically arranged, lavish, and extravagant, a style known as *sōgon* (magnificent). Specialists in the rules and aesthetic of such displays, called *dōbōshū*, were in the service of the shogun as cultural advisers. Well versed in Chinese art, they knew how to appraise and evaluate these art objects and were also in charge of their storage. While the display of items for the tea ceremony later became very simplified, the origins of the customs of display still practiced today can be traced to the rules of room decoration established by the *dōbōshū* (fig. 15). The making, serving, and drinking of tea at fifteenth-century *chakai* also followed a ritual that accorded with the magnificence of the display and furnishings, but what actual procedures were followed is not known.

A new wave of change came during the late medieval period. Cultivation of the rules of room decoration and the appreciation of Chinese art spread among the provincial lords (daimyos) and some of the newly wealthy merchants (particularly in the western and northern regions as well as in Kyushu) whose fortunes had grown once cities began to develop rapidly in late medieval times, a class called *machishū*. Information about which Chinese-made artworks measured up to the standards of the *dōbōshū* was highly valued and moved along a variety of channels. In this time of considerable mobility and the flourishing of provincial culture, members of the court aristocracy were often invited to the provinces as a way of promoting the arts (especially *waka* poetry) in local areas; and the nouveau riche merchants, as part of doing business, kept close tabs on all kinds of information from the capital in Kyoto and other parts of the surrounding Kinai region. Using the "leads" they obtained, influential daimyos imported coveted utensils, both new and antique, directly from China. Subsequently, powerful *machishū* merchants bought up many of the finest artworks in the possession of the daimyos and the high-ranking samurai houses. In time they accumulated sufficient wealth and financial power to obtain valuable works from the collections of the Muromachi shoguns themselves.

As ownership of these prized, mainly Chinese tea ceremony utensils shifted into the hands of the *machishū*, they also passed

Fig. 15. Sōami (?1472–1525). Detail of *Kundaikan sōchōki* (Manual of the Shogunal Collection of Chinese Art), Muromachi period (1392–1573), copied in 1559. Handscroll; ink on paper, H. 23 cm (9 in.). Tōhoku University Library, Sendai



from the merchants of outlying provinces to those in the Kinai region around Kyoto. The Kinai *machishū* consisted of several local groups, the Kyōshū (in Kyoto), Narashū, Sakaishū, and Ōsakashū. The Hakatashū of Kyushu were also their peers. Some of the *machishū* from Kyushu and other parts of the country shifted the center of their activities to Sakai, a major port and commercial city, and joined the Sakaishū.

Then, at the end of the medieval period, a major change took place. A Buddhist prelate in Nara, Murata Jukō (1423–1502; also read Shukō), applied principles of Zen Buddhism to the tea ceremony, injecting a spiritual dimension. Instead of the lavish display of the established *chakai,* he placed value on utensils and art objects with a quality of coarseness, or *sosō*. They could be either Chinese or Japanese.

Jukō introduced the concept of *chanoyu* and in particular the more austere type of tea ceremony called *wabi-chanoyu,* or *wabicha* for short. While the Kyōshū of Kyoto became the strongest supporters of *wabicha,* it was among the Sakaishū that it was further developed. The Sakaishū Takeno Jōō (1502–1555) articulated new standards for *wabicha,* dismissing artworks long revered and choosing instead certain simple, everyday utensils.

Another Sakaishū, Sen no Rikyū (1522–1591), took up Jōō's work and became the preeminent master of *wabicha*. New developments in tea ware that took place under the influence of Rikyū are discussed in the essay "Tea Utensils before Oribe" in this catalogue. Newly celebrated utensils regarded as particularly appropriate for *wabicha,* known as *suki* utensils, were now highly sought after. The thoroughgoing pursuit of the concept of *suki* meant the rejection of the established traditions of *chanoyu* and of conventionally esteemed (*meibutsu*) utensils; by extension it implied defiance of the powerful and of the very regime that sought to establish stability and order. Thus the tea ceremony, which had begun as a gathering, ultimately displayed the features of "sword-crossing" relations between individuals and those in political power. The fact that Rikyū, and later Furuta Oribe, would be ordered by their rulers to commit seppuku (ritual suicide) demonstrates that the ideas behind *suki* involved matters going beyond the realm of leisurely pursuits and refined arts and hinting at something resembling the budding of the modern ego.

As support for the idea of *wabicha* grew and *wabicha* increasingly became the mainstream of the tea tradition, it was inevitable that utensils consonant with its ideas would be popular and command high prices when purchased by the wealthy merchant class. Particularly in the latter half of the sixteenth century, warlords and even the great unifiers of the country Oda Nobunaga (1534–1582) and Toyotomi Hideyoshi (1536–1598) became practitioners of *wabicha*. An era began in which the possession of celebrated utensils, rather than being an indication of one's understanding of the spirit

Fig. 16. Shards of various types from the excavation of Osaka Castle, Momoyama period (1573–1615). Osaka City Cultural Properties Association

of *chanoyu* as advocated by Jukō, became the measure of how much financial and/or political leverage one could command in order to obtain them. The number of celebrated utensils recognized as conforming to the aesthetic of *wabicha* stood at a little more than 210, including everything from hanging scrolls from China to water jars made in Japan, and the majority of these were in the possession of either the rulers of the country or the Sakaishū. Thus the *wabicha* was upheld by power and wealth, and it is not unreasonable to say that *wabicha* was controlled by the partisan interests of the Sakaishū. Indeed, these wealthy merchants from Sakai, who also dabbled in politics, had a monopoly on the positions of overseer for the tea ceremonies held by rulers like Nobunaga and Hideyoshi.

There was obviously a contradiction between the high prices commanded by such utensils and the "coarseness" (*sosō*) for which they were appreciated. Likening the image of *sosō* to "a fine horse tied to a grass hut," the connoisseurs of *suki* savored the subtleties of mingling the coarse with the magnificent. It was a risky sort of beauty.

The Birth of Oribe Ware

When in this history did Oribe ware appear? There are, in fact, various definitions of Oribe ware, and ideas about the time of its emergence differ as well. In this essay I examine the birth and establishment of Oribe ware from the general viewpoint of what is known as the "one genre" theory. According to this theory, not only Shino and Oribe wares but other Mino wares of the Momoyama period (including, for instance, Yellow Seto and Black Seto wares) were all part of one genre that became established during the late sixteenth and early seventeenth centuries, when Furuta Oribe (1543/44–1615) was active. However, I do not follow this theory strictly but rather in somewhat modified form, in light of recent research.

The one-genre theory was first advanced by Tōkurō Katō in 1937.[1] It was developed in further detail by Hajime Katō in essays published in 1946 and 1953.[2] Hardly interested in distinctions between the four types of Mino ware, he stressed features of Mino ware as a whole, such as its glaze and distortion, and his argument was not much developed by other scholars. More recently, however, the one-genre theory has drawn renewed attention, notably from Shōichi Narasaki (1976).[3] The theory is intertwined with a debate over the emergence of Shino ware and by extension the nature of Oribe ware itself. While the established view is that Shino ware emerged during the period of about 1580–1600, this dating was challenged in the late 1990s on the basis of the fact that no Shino ware has been excavated from the remains of Hideyoshi's Osaka Castle, built 1583–85. Shino ware unearthed at Osaka Castle was instead found in layers dated after 1600 (fig. 16). This finding is

problematic for traditional ideas of sequence, according to which Oribe ware is thought to have emerged after Shino ware and also to have been produced in the early 1600s. If Shino ware and Oribe ware are regarded as one and the same (the one-genre theory), however, the problem is solved, since Shino and Oribe can both be understood as wares of the early seventeenth century.

The tea ceremony utensils of Shino and Oribe wares have much in common, and it is useful to examine the one-genre theory from the perspective of *chanoyu*. Perhaps the most pronounced feature of Shino and Oribe tea ceremony utensils in comparison with others—whether it be utensils made in China (*karamono,* "Chinese objects") or the Shigaraki, Iga, and Bizen wares made at kilns outside Mino—is that they are decorated with designs and pictorial motifs. This may seem all too obvious an observation, but when we look back over the history of the *wabicha* that can be traced to the second half of the 1530s, there were practically no vessels with any kind of designs or pictures among the tea utensils used, be they tea jars, vases, tea caddies, teabowls, water jars, or waste-water jars. The only exceptions mentioned in tea diaries from the mid-1570s to the early 1600s were *sometsuke* teabowls with blue underglaze decoration. There were, of course, utensils with decorative features resulting naturally from the production process—subtle glaze effects, created by the reaction of the clay and glaze to firing conditions, are found on the famous *yōhen tenmoku* teabowls and on tea jars and tea caddies—but these "designs" were incidental, not applied.

If once there were virtually no tea utensils decorated with designs and motifs, when did the decorations we take for granted today start to appear? On the surface of a Seto ware tea caddy that was among the favorite utensils of the tea master Kobori Enshū (1579–1647), iron and dark brown glaze have clearly been poured down the side with the express intent to create a design. Although not specifically drawn by brush, there are many such works that show traces of contrived design effects.

Among teabowls, as mentioned previously, tea journals note the use of *sometsuke*, which seem from extant examples to have been Chinese-made teabowls decorated with simple flower motifs painted in cobalt blue (fig. 17). Similar pieces are reported to have been made in China's Fujian province at the Zhangzhou kiln.[4] And among teabowls made in Japan, there are examples in Shino ware and Oribe ware. While there are some Shino ware water jars with designs, in general both the water jar and the waste-water jar are based on prototypes completely without decoration. Among tea ceremony utensils, then, it is on teabowls that decorations applied by human art go back the furthest and played the most important role.

Fig. 17. "Araki" teabowl, Chinese, Ming dynasty (1368–1644), 16th century. *Sometsuke* (blue-underglazed ware); glazed porcelaneous stoneware, H. 7 cm (2¾ in.), Diam. 13.8 cm (5⅜ in.), Diam. at foot 5 cm (2 in.). The Tokugawa Art Museum, Nagoya

To state my conclusion in advance, I believe that Shino ware was not made during the later sixteenth century when Sen no Rikyū was active, and that even if it had been, it would have been ignored in the world of the tea ceremony. It is evident that tea masters only came to recognize teabowls decorated with designs or pictorial motifs as *chanoyu* utensils in the time of Furuta Oribe. Since the changes in tea ceremony utensils and the active periods of the tea masters Rikyū and Oribe more or less coincide, it makes sense to conclude that both Shino and Oribe wares began to be made only after Furuta Oribe became active as a tea master.

Fig. 18. Teabowl, named Unohanagaki (Hedge of Unohana Flowers), Momoyama period (1573–1615). Shino ware; glazed stoneware, H. 9.8 cm (3⅞ in.), Diam. 11.6 cm (4⅝ in.), Diam. at foot 6.2 cm (2½ in.). Mitsui Bunko Foundation, Tokyo. National Treasure

If we look back at the history of Japanese ceramics we find that the last twenty years of the sixteenth century, when Shino ware is believed to have become established, coincide with the last ten years of Rikyū's life, the period when Rikyū was changing the way *chanoyu* was practiced. This seeming alignment has not been subject to much debate; it has been assumed that Shino ware began to be made during Rikyū's time and that it conformed to "Rikyū taste." The famous, powerfully shaped teabowl named Unohanagaki (fig. 18) was tacitly agreed to have been created by Rikyū. However, even if Shino teabowls were made during this time, there is no proof that tea masters in the Kinai area owned or preferred Shino teabowls, much less that they were included among utensils of so-called Rikyū taste. Tracing the ownership of Shino ware teabowls existing today turns up nothing more than that they passed into the hands of early Edo-period tea masters. Moreover, the Raku teabowls, indisputably associated with Rikyū (fig. 24, and see the discussion on p. 32), not only lack decoration but also express artistic values quite distinct from those of pictorial design.

The Tea Utensils and *Chanoyu* of Oribe's Time

The one-genre theory helps make it clear that Shino ware, which is decorated with patterns, was not a genre of Rikyū's time or even of the period of great changes in *chanoyu* that occurred during his later years. It was Furuta Oribe who sanctioned the use of patterns, as well as of tea utensils of distorted or odd shapes that were not bilaterally symmetrical. In fact, Shino ware and Oribe ware are almost identical, so much so that it is sometimes difficult to distinguish between them.

There are three general approaches for understanding the nature of Oribe's *chanoyu*. The first is to consult the tea diaries (*chakaiki*) that describe how his tea gatherings were held. The second is to examine old records compiled after his death, commonly called the *Furuta Oribe densho* (Accounts of Furuta Oribe) or *Furuta Oribe chasho* (Tea Accounts of Furuta Oribe).[5] The third is to examine the tea utensils Oribe favored that have been preserved to this day. But all three approaches have their weak points. Strictly speaking, only eleven tea gatherings are recorded in the diaries, from the first, held on the 13th day of the second month of 1585, when Oribe was forty-three, to the last, held on the 21st day of the ninth month of 1606, when he was sixty-four.[6] In contrast, of Rikyū's tea gatherings, nearly one hundred are recorded. A major drawback of the second approach is that few of the Oribe "tea accounts" were actually written by him; almost all are records compiled after he died, which makes their reliability as primary sources difficult to gauge. Most noteworthy among these writings is *Oribe's Notes,* generally known as *Oribe hyakkajō* (Oribe's One Hundred Precepts),[7] in which Oribe itemized the details of *chanoyu* observance that were transmitted to him by Sen no Rikyū. Oribe wrote this manual to pass on the teachings to his own disciples. Testimony to the fact that Oribe was indeed Rikyū's disciple and successor, it also suggests that many pupils studied under Oribe and thus that he was a leading tea master of his time.

The third approach, examining tea utensils, is the weakest, because while several tea utensils exist of the kind said to have

Fig. 19. Tea caddy, named Seitaka (Tall), Chinese, Southern Song dynasty (1127–1279). Glazed stoneware, H. 9 cm (3½ in.), Diam. at rim 3.3 cm (1¼ in.). Egawa Museum of Art, Nishinomiya

been used by Oribe, only one survives that he is actually known to have used (fig. 19). A Chinese-made square-shouldered tea caddy that once belonged to Oda Nobunaga himself, it was given its name, Seitaka (Tall), before it came into Oribe's possession. However, it stands only 3½ inches, about the same height as other square-shouldered tea caddies from China. Perhaps its slightly narrower than usual body gave it the impression of being tall. It is impossible to discuss the characteristics of Oribe's tea utensils on the basis of this one item. Indeed, unlike the prominent *machishū* tea men of Sakai, Kyoto, or Osaka, Oribe otherwise owned not even one celebrated "Chinese object" tea utensil; Seitaka was such a rare addition to his collection that he took the exceptional step of holding a tea gathering to show it to his guests after he acquired it in 1601.

Oribe, from His Tea Diaries

If despite their flaws we use the tea diaries to reconstruct the *chanoyu* gatherings held by Oribe and reproduce the lineup of utensils in his possession, we observe that, like his mentor Rikyū in his later years, Oribe held virtually no tea gatherings displaying Chinese utensils of any note.

The record of the utensils used for the tea gathering held in 1585, when Oribe was forty-three, is extremely terse: "Hung a *futae-gama* (probably double-layered kettle) on an adjustable hook over the hearth. Used a Seto teabowl." His guests were two tea men, both *machishū* of Sakai. One of them, Tennōjiya Tsuda Sōgyū (d. 1591), wrote the above description in his *Tennōjiya kaiki* (Tennōjiya Tea Diary). Furuta Oribe had no doubt held tea gatherings prior to this one, but no records of them remain. There is, however, the record of a tea gathering he attended that was held by Toyotomi Hideyoshi at Osaka Castle, on the 15th day of the tenth month of 1584, when Oribe was forty-two. The custom among the wealthy merchant class of Sakai was for a person pursuing the way of tea to make his debut by hosting a tea gathering at the age of about twenty. Furuta Oribe, being a general and involved with the ruling regime, probably had no need to follow the customs of the *machishū* tea people; nevertheless, it seems strange that his name should come up for the first time in the world of tea—a sort of salon that had formed in the Kinai region transcending class hierarchy to include warrior houses, the Buddhist clergy, and the merchants—only when he was forty-two.

Oribe's history until that time is briefly told. Over the full course of his career, he was to serve both the unifier of the country's warring lords, Oda Nobunaga, and the successor hegemon, Toyotomi Hideyoshi (as his father had done), and after the fall of the Toyotomi regime transfer his allegiance to the Tokugawa and serve both the first shogun, Ieyasu, and his heir, Hidetada. But his name first appears in 1576, when he was a general aged thirty-four. At the time his name was Furuta Sasuke (following the custom of the day, his name changed several times), but he is most commonly known by a name derived from his official title, Oribe-no-Kami (head of the state office responsible for textile production).

His first notable achievement as a general was the campaign he led in 1578, at the age of thirty-six, to put down a rebellion by Araki Murashige, one of Oda Nobunaga's generals. (This rebellious general was also the owner of the teabowl seen in figure 17.)

To the above-mentioned tea gathering held at Osaka Castle in 1584, Hideyoshi invited nearly thirty guests, including influential

Fig. 20. Basket in the style favored by Furuta Oribe, Momoyama period (1573–1615), late 16th century (modern replica). Bamboo, H. 36.5 cm (14 3/8 in.). Uedaryu Wafūdō Foundation, Hiroshima

generals supporting his regime and the top tea men among the Sakaishū. The fact that Oribe was included among these guests shows that he had established an unshakable position for himself both as a general and as a tea connoisseur. The Hideyoshi regime had begun two years earlier, in 1582, following the assassination of Oda Nobunaga by his leading general, Akechi Mitsuhide (also a tea man), and Hideyoshi's victory over Mitsuhide at the Battle of Yamazaki, securing his succession to Nobunaga's hegemony. Oribe fought on the side of Hideyoshi in this battle.

It is believed that Oribe became acquainted with Rikyū, then the leading master of *chanoyu*, immediately following the establishment of Hideyoshi's regime. Oribe's name is mentioned in letters written by Rikyū at about this time.

The earliest recorded of Oribe's own tea gatherings, the one held in 1585, epitomized his approach to the tea ceremony. It is likely that there was no scroll hanging in the *tokonoma* that day, since no mention of one is made in the Sōgyū diary quoted above. There was no noteworthy tea utensil in sight; only the kettle and the Seto teabowl are recorded. The teabowl was one that had recently been made in Japan. It is at about this time that teabowls made in Japan became the ones predominantly used in the tea ceremony, and also that Rikyū's *chanoyu* began to change dramatically.

In the third month of 1588, Oribe accompanied Hideyoshi on his final campaign to unite the country in the battle of Odawara. During the campaign he made a bamboo vase, wrote to Rikyū, and deepened his contact with Rikyū.

The second tea gathering of Oribe's noted in the tea diaries of the *machishū* of Sakai, held on the 9th day of the second month of 1589 when Oribe would have been forty-seven, was an important one. The guests were all members of the younger generation of tea aficionados. On this occasion Oribe introduced a new and original type of vase in the *tokonoma* by displaying flowers arranged in a bamboo basket. Rikyū too had used a woven basket with a constricted neck in the shape of a fishing creel, placing a bamboo cylinder to hold water inside where it could not be seen, but the bamboo basket chosen by Oribe was far bigger, breaking all the then-prevailing rules about bamboo baskets (see fig. 20). The *Sōtan nikki* (Diary of Kamiya Sōtan) records the basket's measurements—it was more than 14 inches high—and describes it as having handlelike loops on both shoulders like the loops used to tie a fishing creel around the waist, a circular mouth with woven edges, and a diamond-shaped body. It must have been very large in comparison with the vases most common at the time, which were Chinese, of dark-colored brass, slender, and only about 7 inches tall (cat. no. 4). The contrast between a narrow-mouthed Chinese-made brass vase imported perhaps three centuries earlier and a bamboo basket newly woven by a local basketmaker was stark indeed. Even Rikyū's highly original use of a bamboo cylinder about 8 inches high for a vase (fig. 21) had not been so bold. Oribe apparently used his bamboo basket flower-holder for five of his eleven recorded tea gatherings.

The influence of Oribe's innovation spread with surprising speed, affecting even the water jar (*mizusashi*), a utensil of a completely

Fig. 21. Sen no Rikyū (1522–1591). Flower vase, named Onjōji [the name of a temple], Momoyama period (1573–1615), 16th century. Bamboo, H. 23.4 cm (9¼ in.), Diam. 10.5 cm (4⅛ in.). Inscribed on back: Onjōji; Shōan [the son of Sen no Rikyū]. Tokyo National Museum

different shape and function. The prototype of the water jar is a wooden bucket bound with metal hoops, wide at the mouth and narrow at the bottom, a shape convenient for scooping water from with a ladle. As a result of Oribe's influence, however, water jars shaped like fishing creels began to appear among Iga and Mino ceramics (cat. nos. 9, 10), even though the small neck and widely flaring lower part of the creel shape could not have been more ill suited for having water dipped out with a ladle. The handlelike loops on the sides of the creel survived in vestigial form on the sides of the water jar, where they served no purpose. Loops also subsequently appeared on the sides of bucket-shaped water jars of Bizen ware and on Iga ware and Bizen ware vases based on Chinese-made celadon prototypes (fig. 22).

The tea diaries show that in addition to the bamboo basket vase Oribe used two others, a Bizen ware cylindrical vase and an antique Chinese brass vase (neither extant today). The brass vase differed from the undecorated narrow-necked type predominant until then, being large, some 13 inches high, and decorated with arabesque patterns. Thus even in his use of Chinese objects, Oribe did not simply follow previous practice but offered some typically idiosyncratic variations.

Oribe's use of the tea ceremony kettle is interesting. This passage from the *Sōtan nikki* by Kamiya Sōtan (1551–1635), a merchant and tea man of Hakata, describes a tea gathering Oribe held on the 28th day of the second month in 1599, when he was fifty-seven years old.[8]

> *A new kettle, made to order, was used. It was a big one with the rim puckered inward like an old woman's mouth. It had a big Chinese-made metal lid. The lid was an antique, which, we were told, he [Oribe] had found on a trip to Yoshino [mountains in present-day Nara prefecture]. Oribe described how he had the kettle made expressly to match the old lid.*

In Rikyū's time the appreciation of a fine kettle focused on the surface and texture of the kettle itself. Whether the lid was good or bad was also important, however, because the lid would be noticed before the kettle, which was set into the hearth and largely out of sight. Oribe knew that the lid could determine how the kettle itself was appraised, so he turned the attention previously directed to the kettle toward the lid instead. The cited passage offers some insight into the way Oribe viewed tea utensils.

The impact of Oribe's innovative and original aesthetic was felt most strongly with teabowls. In one sense he carried on the philosophy practiced by Sen no Rikyū in his later years, featuring new utensils rather than celebrated ones made in China. But Oribe took this even further and introduced major changes to the style of the Japanese-made teabowls his teacher had emphasized. While Rikyū had ordered Raku ware teabowls made in a new, cylindrical shape not found in China, even these new Japanese teabowls followed Chinese ones in their symmetry and lack of decoration. Oribe broke from these traditions as well.

Kamiya Sōtan wrote this further description of the above-mentioned tea gathering featuring the big kettle.

Fig. 22. Flower vase, named Karatachi (Chinese Orange), Momoyama period (1573–1615), late 16th century. Ko-Iga ware; glazed stoneware, H. 28 cm (11 in.), Diam. 13 cm (5⅛ in.). Hatakeyama Memorial Museum of Fine Art, Tokyo

> *In serving* koicha *[thick tea], a Korean-made teabowl was used. It was large, and the rim was narrowed while the lower portion flared out. The surface featured a relief of arabesques, applied by the scrape-off decoration technique. The design also looked like a peony pattern. With the finish as hard as celadon, it was of the* koyomide *type [having a vertical stripe pattern resembling wood-engraved calendars, or* koyomi*, issued at Shinto shrines].*

This Korean teabowl was not one Oribe had ordered from a potter but rather one chosen from among many bowls imported from Korea. While the shape of Rikyū's Raku teabowls, with their vertical sides, was still very new in those days, Oribe sought an even greater departure in shape, choosing a teabowl with a narrowing rim and flaring lower section. He also chose a bowl with stripes and designs of flowers, clearly turning away from Rikyū's preference for a plain surface. Since no other tea diary describes as explicitly as this one does a teabowl with a pattern, we may surmise that the first time a teabowl with a motif was used was at this tea gathering held in the second month of 1599. It was not long before tea utensils with various motifs or painted patterns proliferated and became quite the fashion. This tea gathering marked a major change in the history of tea utensils.

Another teabowl used at the same gathering is worthy of note. It was a Japanese-made *usucha* (thin tea) bowl—a so-called Seto teabowl. Kamiya Sōtan describes it as "amusingly distorted," or, as sometimes translated, "waggishly warped." Sōtan's tea diary tends to depict tea utensils in greater detail than other accounts, but even an observer other than Sōtan would not have failed to mention such an unusual teabowl, so we can regard this distorted bowl as unique at the time. What were later called Oribe ware "clog-shaped" (*kutsugata*) teabowls were produced in multichambered climbing kilns, which began operation at about the time this 1599 tea gathering took place; partly for that reason, some identify the clog-shaped teabowls with the distorted teabowl in Sōtan's account and argue that clog-shaped teabowls were therefore already being produced. However, as I have observed, the periods of Shino and Oribe ware more or less overlapped, and I would advise caution in concluding that the distorted teabowl Sōtan saw was an Oribe ware clog-shaped teabowl. It may have been a warped Black Seto teabowl produced in the Mino area. The use of a teabowl with a distorted or asymmetrical shape was definitely an innovative idea peculiar to Oribe and another respect in which he differed from his teacher Rikyū.

Accounts of Oribe's tea gatherings suggest that they were a world where anything goes, where the choice of tea utensils was not governed by strict regulations and restrictions. For instance, while sometimes using the types of waste-water jar popular among tea masters of Rikyū's time, Oribe also used a three-legged "celadon board" waste-water jar, a Chinese-made utensil that was presumably not an antique but a new vessel recently imported and quite an unconventional utensil for the tea ceremony.

For the scroll hung in the *tokonoma* alcove, one of the items in which tea masters placed the greatest store for their gatherings, Oribe apparently never once used a Chinese painting. He chose only calligraphies of thirteenth- and fourteenth-century Chinese Zen priests living in Japan, such as Ichizan Ichinei (Chinese: Yishan Yining; 1247–1317), Seisetsu Seichō (Qingzhuo Zhengcheng; 1274–1339), and Chūhō Minpon (Zhongfeng Mingben; 1263–1323), which would not have been particularly highly prized in the first half of the Momoyama period. His attitude seems to have been that as long as the work had a connection to the tradition of Chinese Zen, it did not have to be famous. There is one record of his using a letter from his teacher Rikyū for the *tokonoma*, in 1601.[9] Rikyū's calligraphy has thereafter been prized, and still is today, for use at tea ceremonies, and it was Oribe who initiated the practice. He exhibited the Rikyū letter at the gathering where he presented to guests the aforementioned Chinese tea caddy Seitaka, which he had just acquired. It would have been conventional, at a gathering featuring a supremely pedigreed utensil, to hang a Chinese ink painting from the Southern Song dynasty or a Chinese Zen calligraphy hundreds of years old. But to do so might have been to follow the pattern of earlier *chanoyu* all too closely; and then, it would not have been easy for Oribe to get hold of such a valuable antique on short notice. Therefore it is not surprising that he came up with the idea for this occasion of having the letter from his mentor, who had been alive only ten years earlier, matted and hung in the *tokonoma*. The pairing of the famous Seitaka tea caddy and a letter from the near-contemporary Rikyū as works of equivalent value could only have come about in the world of free and innovative thinking toward tea utensils originated by Oribe. It should be noted as well that Oribe had never before had in his possession an antique pedigreed tea caddy passed down by former owners. He used a Seto ware square-shouldered (*katatsuki*) tea caddy and for powdered tea a lacquer-on-wood tea caddy (*natsume*), both made in Japan, probably in his own era.

While we thus can fairly accurately surmise the character of the utensils Oribe used by reading the entries preserved in the tea diaries, it is impossible to know from them what procedure for making tea Oribe followed. But we do get a glimpse of one occasion on which he entertained two leading Narashū tea men at his estate in Fushimi (at Hideyoshi's castle town in the south of present-day Kyoto) with *chanoyu* and *kaiseki* meals. On the 8th day of the third month of 1596, the two men were invited to a tearoom three tatami mats in size plus an extra tatami area, called the *daime*, where the host sat to prepare the tea, as well as an alcove about 4 feet across. This was the tearoom size favored for *wabicha* in the Rikyū era; here as in many realms, Oribe continued Rikyū's tradition. But one feature of this tearoom was an innovation of Oribe's. The tearoom contained seven large and small windows distributed around all four sides, nearly tripling the conventional number and transforming the sense of space within.

Oribe and Ceramics

Other changes that cannot be directly connected to Oribe nonetheless occurred—by uncanny coincidence?—during the period when he was active. Some have to do with the utensils used for the *kaiseki* meal served in conjunction with a tea gathering, at which dishes were placed on square tray tables (some raised on legs or sidewalls, some simple trays without legs). Each tray set in front of a guest carried a lacquerware bowl for rice on the left and a lacquerware bowl for soup on the right. Formerly there had been two lacquerware bowls for fish or vegetable side dishes at the back of the tray. (Although Rikyū had advocated an austere *kaiseki* meal with only one side dish in addition to the rice and soup dishes, in practice two or more side dishes had been served.) But we know from tea diaries that, beginning early in the Keichō era (1596–1615)—that is, beginning in Oribe's time—this changed to the use of only one side-dish bowl. Quite possibly it was accompanied by another change, replacement of the lacquerware side-dish bowl by a ceramic bowl. The conjecture is supported by the fact that at about this time, small serving dishes used for side dishes, later to be known as *mukōzuke*, suddenly went into rapid production at the Mino and Karatsu kilns that prided themselves on mass production.

The period of Oribe's activity was also a time of dramatic changes in the designs and craftsmanship of Mino ware. New motifs, similar to those found on textiles patterned in the *tsujigahana* resist-dyeing technique and on so-called Kōdaiji *maki-e* lacquerware, suddenly appeared on Mino pottery. The adoption of these motifs, which reflected the fashions then popular in the capital of Kyoto, illustrates the sensitivity of Mino potters to trends in the Kinai region and particularly in Kyoto. It also shows that in the Kinai, a sort of ethos of the times called for the uniting of styles in apparel and in various other fields of artisanship. The first to point out that the patterns on *tsujigahana* textiles and Oribe ware shared common features was Sensaku Nakagawa (1956),[10] who believed that this similarity of design was the result of direct instructions from Furuta Oribe. What he overlooked was that the motifs emerged out of the general dynamism of the era (transcending any individual leadership), a dynamism sustained and nurtured by the *machishū* tea men of the Kinai region, and that Oribe was in close association with those *machishū*.

The pottery that came to be known as Oribe ware was in its own time called Seto ware, taking its brand name from the neighboring kilns. The term "Oribe ware" is first known to have appeared in a document in 1670, when the *Kōshin Sōsa chasho* (Kōshin Sōsa Tea Diary) mentioned an "Oribe ware black teabowl."[11] That was fifty-five years after Oribe's death. By about the first part of the eighteenth century, the terminology had become established more or less as it is today, although Oribe ware was still thought to have been made in Seto. Among Oribe's tea utensils, his Korean teabowl was listed among those mentioned in the *Ganka meibutsuki*, a record of celebrated utensils published in 1660, which means that he was then among the most highly respected figures in the world of *chanoyu*.

Beginning about the middle of the seventeenth century, high-quality Mino ware tea utensils and serving dishes ceased to be produced. The capacity of the *machishū* stratum of society to accumulate wealth gradually waned under the Tokugawa *bakufu* feudal system, and they stopped acquiring Mino ware, which had been an "export" pottery closely coordinated with the aesthetic trends of Kyoto. Mino ware production itself went into sharp decline, shifting to the manufacture of household utensils for daily use by ordinary people. It served the needs of local and surrounding areas as well as distant Edo (present-day Tokyo), which, now the seat of the Tokugawa *bakufu*, was rebuilt and saw its population increase rapidly. Mino production had changed from Oribe ware with its brilliant colors, especially green, to monochrome pieces with iron glaze or ash glaze that little resembled the earlier works.

Interestingly, beginning in the eighteenth century, the qualities of Oribe ware were revived at Seto kilns. Although the reason is not known, there was apparently a resurgence of interest in the use of bright colors in ceramic ware. This genre is often called Oribe Revival (cat. nos. 107–12); research in the field has only just begun to unravel questions about this ware. While several art museums in the United States have such works in their collections, few examples remain in Japan. This is probably because the Oribe ware collected in the United States prior to 1930 was preserved relatively untouched. It escaped the tempestuous resurgence of research and appreciation of Mino ware that took off in Japan in the 1930s, when collectors and antiques dealers, convinced by recent finds that the ware had been produced not in Seto but in Mino, dismissed Oribe ware from Seto kilns as not genuine.

Thus, as we gain a bird's-eye view of the "age of Oribe" as a whole, the distinct character of Oribe's *chanoyu* and the tea utensils he used begins to emerge, even though we cannot trace the exact nature of the connection between Furuta Oribe and the individual works he favored for tea utensils. These were the product of trends that accompanied the turbulent times at the end of the Momoyama period, but those trends would not have been realized, at least in terms of tea utensils, without a powerful figure to lead the way. That is how things had most often proceeded in the world of tea utensils.

The number of Mino ware clog-shaped teabowls in the Oribe style that survive today is so large that no one kiln or individual artist could have produced them all. They are evidence of an unprecedented explosion of the form's popularity. So large is the

quantity of these teabowls that according to one theory, they may even have been used as *mukōzuke* serving dishes rather than playing the teabowl's central role in the tea ceremony. Clog-shaped teabowls are in fact rather small, and many of them do not have a presence commensurate with the position of principal tea ceremony utensil. Moreover, because they are purposely warped—an act not part of the average production process—these teabowls could not take shape without some intervention deriving from the preference of the user. Tea implements with this warped shape are found not only in the Mino ware of the Tōkai region (the central area of the Japanese archipelago) but also in the Iga ware of Mie prefecture, the Bizen ware of Okayama prefecture in the San'yō region, and the Karatsu ware of Kyushu. The jars, pots, mortars, and other vessels for agriculture and daily life that once made up the ceramic ware of medieval Japan did not undergo such conspicuous fashion changes but rather evolved ever so slightly with the gradual ebb and flow of the age. We cannot help but conclude that this drastic change in tea ceremony utensils—their willful distortion—resulted from the influence of an extremely charismatic leader.

Because Furuta Oribe was deemed to have betrayed the Tokugawa *bakufu* and was forced to commit suicide, for a long time his status in history was not fairly assessed. Only with the 1946 publication of historian Tadachika Kuwata's *Furuta Oribe*[12] was he accorded an unprejudiced appraisal, although the essay by Tōkurō Katō mentioned earlier pointed the way. I have argued against a direct relationship between the historical figure Oribe and the ware that came to carry his name,[13] and have emphasized the importance of the *machishū,* although my recent research on *chanoyu* utensils as *meibutsu* (superior) has enhanced my appreciation of the role played by the tea men's personalities.

Important studies recently published enlarge our knowledge of the subject in a number of directions. The essay in this catalogue by Jun'ichi Hayashi explicates the value of continuing discoveries of artifacts. A report on the finding of *sometsuke* teabowls produced in Japan similar to the Araki teabowl offers important data on the early phase of production of Japanese-made teabowls for the tea ceremony.[14] From the art-historical perspective, Masaaki Arakawa focuses on aesthetic considerations peculiar to poured-glaze ceramic ware and conjectures that Shino and Oribe wares were part of this trend.[15] From the broader purview of cultural studies, there is also a new study by Shirō Kido of features in Momoyama ceramics borrowed from other cultures.[16] As hinted by these studies, ceramic ware of the Momoyama period offers not only sensory delights but also inexhaustible opportunities for continuing research.

1. T. Katō 1937.
2. H. Katō 1946; H. Katō 1953.
3. Narasaki et al. 1976.
4. Fujian Provincial Museum 1997.
5. Accounts concerning Oribe have been published in *Furuta Oribe chasho* 1976–84. See also "Koshoku-kō densho zen" (Complete Writings Transmitted about Furuta Oribe) in *Chadō shiso densho* 1974.
6. While some sixty tea gatherings are recorded in *Furuta Oribe chasho* 1976–84, in my opinion only eleven are useful for considering Furuta Oribe: those mentioned in the Sakaishū record *Tennōjiya kaiki* (Tennōjiya Tea Diary), the Narashū record *Matsuya kaiki* (Matsuya Tea Diary), and the Hakatashū record *Sōtan nikki* (Diary of Kamiya Sōtan).
7. Included in *Furuta Oribe chasho* 1976–84, vol. 2.
8. See *Chadō koten zenshū* 1958, vol. 6.
9. On the 20th day, eleventh intercalary month, sixth year of the Keichō era. See *Matsuya kaiki* (Matsuya Tea Diary) in *Chadō koten zenshū* 1967, vol. 9, p. 202.
10. Nakagawa 1956.
11. *Kōshin Sōsa chasho* 1998.
12. Kuwata 1946.
13. J. Takeuchi 1976.
14. Gifu ken Toki shi Maizō Bunkazai Center 1998.
15. M. Arakawa 1998.
16. Kido 2001–2.

Fig. 23. Scene from the *Illustrated Handscroll of the Life of the Monk Kakunyo (Boki-e)*, Nanbokuchō period (1336–1392), 1351. Handscroll; ink and color on paper, H. 32.5 cm (12¾ in.). Nishi Honganji, Kyoto

Tea Utensils before Oribe

After the custom of tea drinking was brought to Japan from China in the ninth century, a cluster of practices associated with it gradually gained popularity among the upper classes. But it was not until the Muromachi period (1392–1573) that official *chakai* (tea gatherings) were held and spaces were designed for displaying fine objects imported from China. As a result of these developments, an appreciation of Chinese art spread through much of Japan. Powerful warrior lords, or daimyos, and some wealthy merchants—a class of nouveaux riches that had emerged with the development of cities—avidly sought information about which Chinese-made artworks measured up to the exacting standards applied to tea drinking by the *dōbōshū*, the arbiters of taste at court. Then they imported both new and antique utensils directly from China. As the merchants accumulated wealth, they were able to buy valuable works from the daimyos and eventually the collections of the Muromachi shoguns themselves. Thus, ownership of these mainly Chinese artworks (some were from Southeast Asia) and of some Japanese-made teakettles and water jars, the core of a group of the most highly prized tea ceremony utensils, gradually shifted into the hands of the merchant tea aficionados.

The *karamono* (Chinese objects) that were so highly valued perpetuated styles several centuries old. Teabowls were generally of the celadon type, made of hard earthenware or porcelain. The favored type of tea caddy, or jar used for holding powdered tea, was square-shouldered (*katatsuki*) in shape (cat. no. 3). Among the artworks that might be displayed in the tearoom alcove, called the *tokonoma,* were colorful Chinese paintings done on large silk canvases and landscapes painted in ink on long, narrow paper scrolls. Flowers were arranged in small Chinese-made brass vases; these were generally dark in color and slender-necked with a bulbous body (cat. no. 4). Lacquerware stands, also from China, were often used to hold the tea ceremony utensils.

At about the end of the Muromachi period, a new standard emerged for evaluating the utensils used and art objects displayed for the tea ceremony. It was based on the concept of *sosō*, a quality of coarseness. Some artworks made in China were appreciated for this aesthetic of *sosō*, even though they were, perhaps, not the objects particularly valued by Chinese. These were thought of as works newly discovered by Japanese and, while made in China, were viewed as if made in Japan. Indeed, the new criteria did not distinguish between Chinese and Japanese objects, asserting that some domestically made works were as worthy of esteem as Chinese ones. The leading advocate of this new viewpoint was Murata Jukō (also read Shukō; 1423–1502), a Buddhist prelate in Nara. Jukō sought a spiritual dimension in the tea ceremony, as interpreted through the precepts of Zen Buddhism (the Rinzai school in particular), and rejected the extravagance and luxury of the established tea ceremony.

Through Jukō came the next step in the history of tea, the birth of *chanoyu*—that is, tea ceremony in which the exercise of taste is a major element. The *chanoyu* that Jukō particularly advocated, called *wabi-chanoyu* or *wabicha,* emphasized simplicity. *Wabicha* was further developed among the merchant tea men of Sakai, a major port and financial city. A member of the Sakai merchant class (Sakaishū), Takeno Jōō (1502–1555), although he had not studied directly under Jukō, became an outspoken proponent of *wabicha.* Certain celebrated utensils and artworks had long been regarded as self-evidently superior works, or *meibutsu;* Jōō boldly rejected these objects and elevated to the status of *meibutsu* many ordinary, everyday utensils. Japanese wares, formerly regarded as merely utilitarian, were now acknowledged to have aesthetic value, and the development of new types of works was encouraged. Jōō moved to Kyoto and continued to promote *wabicha* in the cultural heart of the country.

Fig. 24. Chōjirō (1516–?1592). Teabowl, named Muichibutsu (Emptiness), Momoyama period (1573–1615), 16th century. Red Raku ware; glazed stoneware, H. 8.5 cm (3⅜ in.), Diam. 12.5 cm (4⅞ in.), Diam. at foot 4.9 cm (1⅞ in.). Egawa Museum of Art, Nishinomiya

Jōō's successor, and the man who brought *wabicha* to its pinnacle, was another Sakaishū, Sen no Rikyū (1522–1591). Rikyū applied the austere principle of *wabi* not only to the appraisal of utensils but also to the procedure of making tea, the *kaiseki* meal accompanying the tea ceremony, and the design of the tearoom and *roji* (the garden leading into the tearoom). *Wabicha* increasingly became the mainstream of the tea tradition, enthusiastically followed by the powerful merchants. In the latter half of the sixteenth century, warlords and even the great unifiers Oda Nobunaga (1534–1582) and Toyotomi Hideyoshi (1536–1598) became practitioners of *wabicha.*

What was new about the tea utensils and teabowls used by Rikyū? That Rikyū was responsible for the creation of Raku teabowls is well known. Working with the potter Chōjirō (1516–?1592), the first head of the Raku family, he developed this innovative ware, which was particularly appropriate for *wabicha.* In three ways, Raku teabowls represented something genuinely new. First, in championing them Rikyū asserted the superiority of teabowls made in Japan and in a Japanese style at a time when Chinese-made teabowls were still ascendant in the taste of tea ceremony aficionados. Rather than choosing bowls made in China three centuries earlier, Rikyū commissioned vessels from contemporary potters of Raku ware. Although he did use an ancient Chinese tea caddy of the square-shouldered type, as was uniformly the fashion among tea masters in those days, its height, shape, and type of glaze marked it as of the "coarse" (*sosō*) taste (cat. no. 3).

Raku ware was also new in shape. The short, cylindrical teabowl today produced in kilns and workshops throughout the country made its first appearance at the time of Rikyū (fig. 24; cat. no. 6). Viewed from the side, of course, these teabowls are not strictly cylindrical but are rounded at the bottom, a characteristic of the so-called Sōeki type of teabowl (Sōeki is the Zen name Rikyū was given in 1540). One record mentions use of a Sōeki-type teabowl in 1585. I believe that the lower sections of Sōeki-type teabowls were modeled on the shape of Chinese-made teabowls and that their curving contours were spontaneously extended, resulting in rounded teabowls such as the Red Raku bowl seen here. We know very little about what the Chinese-style teabowls preferred by tea masters of the Momoyama period (1573–1615) actually looked like. Almost all have been lost, with the exception of a teabowl with blue underglaze, or *sometsuke* (fig. 17), that was owned by the general and tea man Araki Murashige (1535–1586).

The third new aspect of Raku teabowls was their material. While Chinese teabowls were generally hard high-fired ceramics, teabowls made for Rikyū were of softer, low-fired clay with a literally more earthy character. The forming of Raku bowls by hand also accentuated the warm feel of the materials. There were wheel-thrown Sōeki-type teabowls, however; an example is the Yellow Seto teabowl in this catalogue (cat. no. 18), which, like the Raku teabowls, is symmetrical. Its storage box has an Edo-period inscription recording that the teabowl belonged to Kitamuki Dōchin (1504–1562), who studied under the same teacher Rikyū did, although he was considerably older than Rikyū. An extremely rare example, the bowl gives us some idea of the appearance of Mino ware in Rikyū's time.

Thus, what we know of tea utensils before Oribe follows this intriguing story: mingled with a passionate attachment to Chinese works of art, a growing assertion of independence from them arose, and with it a new respect for artistic values native to Japan.

Jun'ichi Takeuchi

1. Tenmoku *teabowl*

China, Southern Song (1127–1279) or Yuan (1271–1368) dynasty, 13th century
Jian ware, *haikatsugi* type; stoneware with ash glaze
H. 6.4 cm (2 1/2 in.), Diam. at rim 11.4 cm (4 1/2 in.), Diam. at foot 3.9 cm (1 1/2 in.)
Eisei Bunko Foundation, Tokyo

This teabowl is a classic example of Chinese-made tea ware used in Japan up to and during the time of tea master Sen no Rikyū (1522–1591). Antique Chinese tea utensils such as this were prized and were handed down from one tea aficionado to another. The bowl is of the type called *tenmoku,* a teabowl with a distinctive shape that flares upward from the base and then narrows almost to a vertical at the rim; an unglazed lower section; and a rather short foot. Until Rikyū's time, the most popular *tenmoku* were those with a dark-toned glaze called *haikatsugi,* exemplified by the present work. *Haikatsugi* translates literally as "ash-covered"; however, at the kilns where such works were fired, thought to have been in Fujian province in southeastern China, the bowls were placed in the kiln in ceramic containers called saggers that prevented them from being covered with ash during firing. Jian ware typically has a glaze on the inside with a streaked pattern, sometimes called "hare's fur." Classic *tenmoku* teabowls of the *haikatsugi* type have a two-layered glaze. Overglaze (*uwa-gusuri*) and underglaze (*shita-gusuri*) are words that appear frequently in Momoyama-period records of tea ceremony gatherings, and *haikatsugi* was the term used for a faintly grayish underglaze. The underglaze of this bowl also has a yellowish tinge; the description *ki-tenmoku* (yellow *tenmoku*) is in the inscription written on its box.

This vessel was reputedly a favorite of Murata Jukō (or, Shukō; 1423–1502), who is credited with the founding of the *wabicha* style of tea ceremony, although the connection to Jukō has not been verified. The teabowl is sometimes known by the name Jukō *tenmoku.* JT

Sen no Rikyū (1522–1591)

2. *Tea scoop, with case by unidentified maker*

Momoyama period (1573–1615), late 16th century
Bamboo; lacquer stopper
Scoop, L. 17.5 cm (6⅞ in.); case, 20.8 cm (8¼ in.)
The Gotoh Museum, Tokyo

EX COLL.: Seta Kamon

A tea scoop (*chashaku*), a spoonlike tool, is used in the tea ceremony to transfer powdered tea (*matcha*) from a tea container to a teabowl. In the past, tea scoops were fashioned out of tortoiseshell, metal, ivory, and other materials; today they are mostly made of bamboo, wood, and lacquer. While the production of tea scoops from bamboo is thought to have been begun by Murata Jukō (also read Shukō; 1423–1502), the eminent tea master Sen no Rikyū is credited with establishing the standard according to which the bamboo joint is placed at the center of the instrument's shaft. The example seen here can be considered typical in both its central bamboo knot and its well-formed shape. The cylindrical case into which the tea scoop is placed is slightly warped and marked by bamboo joints in three places that are skillfully incorporated into the design. This warped and rustic bamboo section was probably taken from a part of the tree near the roots, where there are many knots. The stopper is made of lacquer. The inscription on the cloth wrap indicates that when the stopper became loose, additional lacquer was applied to tighten it. Although no documentation accompanies the case, it is thought that it was used in Rikyū's time.

On the cloth wrapping, an inscription notes that although this tea scoop resembles the one made by Seta Kamon, a pupil of Sen no Rikyū, and might be mistaken for it, this scoop was in fact given to Seta Kamon by Sen no Rikyū. According to a message on the box containing these items, the inscription on the wrapping was written by a person called Sōkan, who is thought to be Katagiri Sekishū (1605–1673). Sekishū's Buddhist name was Sanshuku Sōkan; he became a feudal lord of the Iwaminokami region (in present-day Shimane prefecture) and was well known by the name Sekishū.

AN

3. *Tea caddy,* enza *type*

China, Southern Song (1127–1279) or Yuan (1271–1368) dynasty, 13th–14th century
Glazed stoneware; ivory 17th- or 18th-century lid
H. 8.5 cm (3⅜ in.), Diam. 8.1 cm (3¼ in.), Diam. at rim 4.1 cm (1⅝ in.), Diam. at base 5 cm (2 in.)
The Gotoh Museum, Tokyo

EX COLL.: Shimotsuma Hyōgo; Hon'nōji temple; Miyoshi Nagayoshi; Toyotomi Hideyoshi; Sen no Rikyū; Tokugawa shogunate; Sakai family

A tea caddy (*chaire*) is a container designed for holding powdered tea (*matcha*). Typically, *chaire* are produced as ceramic ware. This example was made in China (the precise locality of manufacture is not known) and thus is recognized as a *karamono,* or "Chinese object." An *enza* is a round straw mat used when sitting on the floor, and works of this type get their name from the resemblance of the vessel's foot to an *enza*. Because of the contour of the shoulder area, this container and others of related shape are referred to as *katatsuki,* or square-shouldered. Tea caddies generally carry two coats of glaze, but on this work there is only one application of glaze, and traces of fingerprints are visible.

This tea caddy is mentioned often in Momoyama-period tea ceremony journals and since that time has been regarded as a masterpiece. After seeing it at a tea gathering, Yamanoue no Sōji, a pupil of Sen no Rikyū, wrote in the *Yamanoue no Sōji ki,* "There was an *enza katatsuki* in the possession of Sen no Sōeki of Sakai that was previously owned by Shimotsuma Hyōgo. It is a highly appreciated masterpiece, a remarkable tea utensil. When examined on the floor of the *tokonoma* alcove, the jar has an interesting shape."[1] The vessel was considered artistic and of exemplary quality. This passage suggests that Sen no Rikyū had owned the caddy and that it became a recognized member of the canon of *suki* (appreciated) utensils for the tea ceremony.

This tea caddy has a most distinguished pedigree. It was passed along by Shimotsuma Hyōgo, Hon'nōji temple, Miyoshi Nagayoshi, Toyotomi Hideyoshi, and Sen no Rikyū during the Momoyama period (1573–1615), and by the Tokugawa shogunate, the Sakai family in Himeji, and others during the Edo period (1615–1868). It is accompanied by four lids, four bags for the caddy itself, and a case for these accessories. The textiles used for the bags—damask silk with jewel motifs and white silk with peonies brocaded in gold—reflect the noble taste of the owners. AN

1. *Yamanoue no Sōji ki,* to Unshu Iwayadera temple, 1588, second month, 27th day. Omote Senke Fushin'an, Kyoto. See Gotoh Museum 1995.

4. *Flower vase,* ōsorori *type*

China, Southern Song period (1127–1279), 13th century
Bronze
H. 30.4 cm (12 in.), Diam. of rim 3.2 cm (1¼ in.)
The Gotoh Museum, Tokyo

EX COLL.: Doi family; Tokugawa shogunate; Dan Inō

This vase is intended for use in a tearoom. *Sorori* flower vases, which belonged to the category "Chinese object" (*karamono*), are distinguished by a long, narrow neck and an absence of ornamentation. Like this one, they were typically made of a bronze alloy of copper, tin, and zinc, called *kodō* in Japan. Flower vases of *kodō* were very popular during the Momoyama period (1573–1615), particularly those of the *sorori* type, which were admired for their simple, well-proportioned forms. The Momoyama-period tea journal *Yamanoue no Sōji ki* describes narrow-necked vessels made of *kodō* as famous objects (*meibutsu*) and lists four *sorori*;[1] today only this example is known to survive. That the honorific "*ō,*" meaning "great," was inscribed before the word *sorori* suggests that these were considered superior wares.

This flower vase was also mentioned in records of the early Edo period (1615–1868) and is known to have been transmitted by the Doi family of feudal lords (daimyos). In 1665 the Doi family presented it to the Tokugawa shogunate, which preserved it as a treasured work. The tea master Katagiri Sekishū (1605–1673) wrote inscriptions on the lids of the vase's inner and outer boxes. The inscription on the lid of the outer box declares the vessel to be the "superior famous object (*ōmeibutsu*)," the "great *sorori* flower vase . . . transmitted by the great Tokugawa family." A signature on the inner box top is identified as being that of Katagiri Sekishū, and the vase is described as a treasured work of the Tokugawa shogunate. The inscription makes it clear that this flower vase was highly valued even among the rare treasures owned by the Tokugawa shogunate. During the Meiji period (1868–1912) the vase was transmitted from the Tokugawa family to Dan Inō, a leading figure of the Mitsui financial conglomerate. It was subsequently acquired by Gotoh Keita, who donated it to The Gotoh Museum. AN

1. *Yamanoue no Sōji ki,* to Koyasan Anyōin temple, 1588, first month, 21st day. Saita Foundation for the Enhancement of Tea Culture, Tokyo. See Gotoh Museum 1995.

5. *Kettle with hailstone pattern*

Muromachi period (1392–1573), 16th century
Ashiya iron ware, *shin'nari* type; iron
H. 20.8 cm (8 1/4 in.), Diam. at rim 15.2 cm (6 in.), Diam. at base 14.6 cm (5 3/4 in.)
The Gotoh Museum, Tokyo

This kettle was originally made in the most basic shape (known as *shin'nari*) for a kettle used to boil water. Minute, raised "hailstone" texturing covers the surface. The vessel was cast during the Muromachi period at Ashiya in Chikuzen province (present-day Fukuoka prefecture), a well-known center for the production of kettles. Tradition has it that Sen no Rikyū (1522–1591) was fond of using this kettle. From long use of the vessel over time, its bottom wore through and was replaced by a lower section that is slightly smaller in diameter than the original. The clever repair work is appreciated by tea connoisseurs. Discreetly tucked under what remains of the kettle's original body, the replacement bottom is almost hidden, much as the eaves of a roof conceal the wood beam ends of the architectural structure beneath. The term *odare*, meaning "eaves," is given to this form, initially born of restoration work but later adopted as a standard shape for teakettles. It was after this kettle passed from Rikyū's possession that the daimyo and tea master Sakai Sōga (1755–1790) inscribed on its box "Odare arare koashiya" (Eaves, hailstone, old Ashiya). Thus it is likely that the kettle was given its *odare*-shape repairs during the late Edo period (1615–1868). The two ring handles at the sides of the kettle bear devil-face motifs, the most commonly used designs for kettle ring handles. AN

Japanese Ceramics before Oribe

Japan is the birthplace of what scholars believe to be the oldest ceramics in the world; earthenware vessels of the Jōmon ("rope-marked") type were made, it has been determined, as early as 10,000 B.C.[1] The affinity for the clay medium felt by Japan's inhabitants is evident in the imaginatively conceived and skillfully executed works that accompany their entire history. Though influenced and sometimes even overshadowed by the ceramics of China, Japanese wares embody an aesthetic approach that reflects Japan's distinct culture.

The firing of high-temperature ceramics began relatively late in Japan, arriving, via the Korean peninsula, only in the fifth century A.D. The earliest stoneware—finely potted, unglazed vessels known generically as Sue ware—was made primarily for ritual and funerary use. The oxygen-poor reduction firing took place in relatively simple tunnel kilns (*anagama*) dug into the sides of hills, and the resulting pieces were usually gray in color. Sue ware was made throughout much of Japan during the sixth and seventh centuries. Although its production continued in some areas until the fourteenth century, Sue ware began to be superseded in the eighth century by works reflecting the influence of imported Chinese ceramics. While the imported wares themselves were destined for the wealthiest households, a new type of Japanese ceramic now known as Sanage ware emerged as a less-expensive substitute. The new ware borrowed some Chinese ceramic shapes and featured an applied ash glaze, making it the earliest glazed Japanese stoneware. Its success was due in large part to improvements in kiln design that made possible increased control of the firing process and produced a fired clay surface of a lighter color. The heyday of Sanage ware, which was made almost exclusively in the Tōkai region of central Japan, was the ninth through the eleventh century.

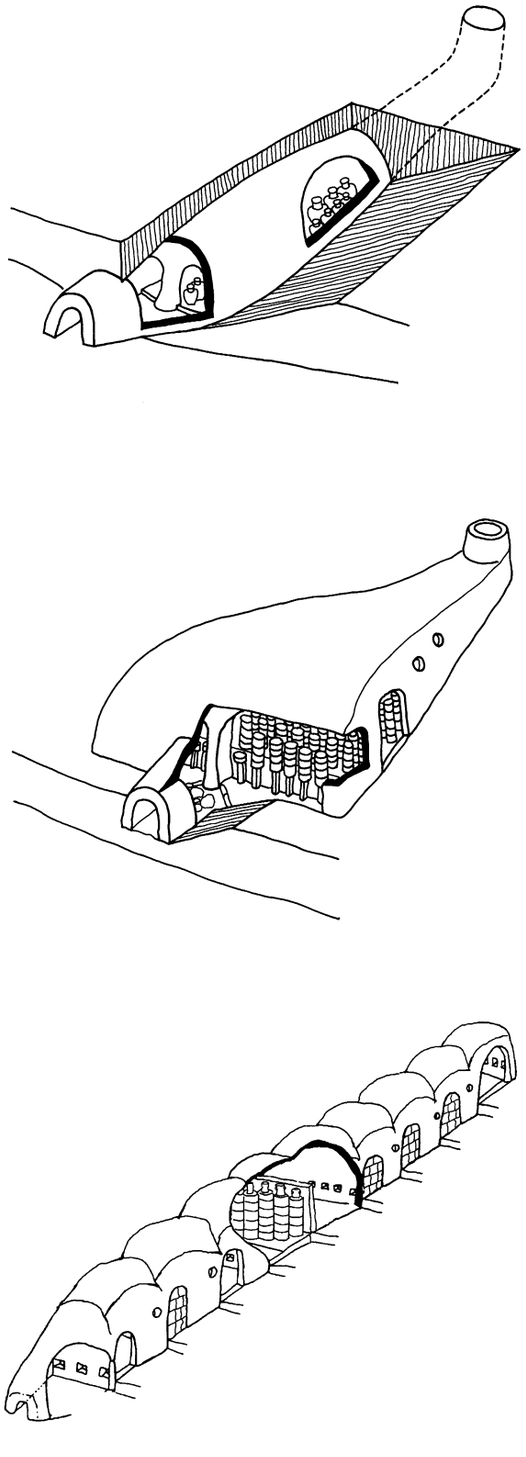
After the decline of Sanage ware and throughout the following four hundred years, the only area to produce glazed ceramics was the stoneware kiln group of Seto, a center located in the general area of the previous Sanage ware production. (Although legend attributes the founding of the Seto kilns to a man named Katō Shirōzaemon Kagemasa who reportedly traveled to China in the thirteenth century to learn ceramics techniques, there is no archaeological evidence to support that view.)[2] As had been the case with Sanage wares, many Seto shapes were inspired by Chinese imports, and the majority of the wares were destined for warrior households of the higher class in eastern Japan, where authentic Chinese pieces were difficult to obtain. In the early fifteenth century the technology for firing glazed stoneware spread beyond the Seto area to the immediately adjacent portion of neighboring Mino province.

Among the items fired in the Seto and Mino kilns were vessels used for the preparing and drinking of whisked powdered tea (*matcha*), a practice introduced from Southern Song dynasty (1127–1279) China and promoted by the Zen monk Eisai (1141–1215). The tea wares produced included large tea jars for preserving the dried and roasted tea leaves; small jars or caddies for holding the powdered tea immediately prior to preparation; and teabowls. These last were either yellowish, ash-glazed wares intended to imitate imported celadon wares, or pieces with a streaky black glaze made in the style of the Chinese Jian ware bowls known in Japan as *tenmoku* ware (cat. no. 1). Since powdered tea and the utensils for it were relatively expensive, the drinking of *matcha* remained mostly confined to religious and political elites until the sixteenth century.

During the same period that saw the production of Seto and Mino glazed ceramics, unglazed utilitarian stoneware vessels were

Opposite: Detail of Iga ware water jar (cat. no. 9)

Fig. 25. Stages of kiln development. a: A sloping, subterranean tunnel-kiln (*anagama*). b: The semi-subterranean "great kiln" (*ōgama*), larger and providing stabler firing conditions, that emerged in the early 16th century. c: The multichambered, stepped "climbing" kiln (*noborigama*) that appeared in Mino in the early 17th century. All three types generally utilized the incline of a hillside. Courtesy of Richard L. Wilson



fired at a number of kiln groups in the central and west central areas of the island of Honshū. These production areas evolved from earlier kilns where Sue ritual pieces or Sanage wares had been created, and included the Bizen, Tanba, Shigaraki, Tokoname, Atsumi, Echizen, and Suzu kiln groups. These ceramic types were extremely limited in scope, producing little besides heavy stoneware jars in a variety of shapes and sizes and the bowl-shaped mortars called *suribachi*. Although provided with little if any decoration by their makers, these wares frequently display the dramatic effects of incidental glazing, which was caused by the accumulation of silica from ash deposits during weeks of firing.

While Japanese wares of the eighth through the twelfth century were often modeled as closely as possible on Asian prototypes, the production of ceramics in most of Japan advanced little after the twelfth century. By the year 1500, Japanese potters were technologically far behind their continental counterparts. Compared with the carefully crafted celadons and elegant porcelains created in China, Korea, and certain other Asian countries, ceramics made in Japan during those centuries were generally awkward and unsophisticated. Even the Chinese-style wares produced in the Seto and Mino regions were thickly constructed and lacked the delicacy and refinement of their models.

This is not to say that Japanese ceramics of the so-called medieval period (twelfth to sixteenth century) were unworthy of aesthetic appreciation. Indeed, their very manufacture from rough, unrefined clay in simple utilitarian shapes endowed them with qualities that were greatly appreciated by collectors as early as the late fifteenth century. We know this from *Essay of the Heart* (*Kokoro no fumi*), a work of about 1488[3] by the tea master Murata Jukō (1423–1502); its text ridicules novice tea practitioners who pretend to be great ceramics connoisseurs by proclaiming their preference for native wares of the Shigaraki and Bizen types, which they regard as appropriately "cold and withered." Before the time of Jukō, the general taste was for either the finest imported Chinese or Korean ceramics, or Seto wares made in a similar style. This text reveals, however, that by the last quarter of the fifteenth century there was already widespread appreciation among practitioners

of the tea ritual for simple and rough native wares that bore little resemblance to continental imports.

During the sixteenth century, Japanese stoneware producers broadened their repertoire of pieces to include a greater variety of food dishes and tea wares than had been manufactured previously. These changes were made possible by improvements in kiln technology stimulated by increased contact in the early 1500s, via expanded trade, with other countries in East and Southeast Asia. As was the case in earlier centuries, a demand for imported ceramics eventually gave rise to the development of native wares of similar types. Although some tea wares had been fired at the Seto kilns during the fourteenth and fifteenth centuries,[4] their numbers were relatively small. In the sixteenth century the aesthetic taste of tea connoisseurs came to strongly influence the general taste in ceramics, and as a result, novel types of native ceramics appeared that showed a new independence from their foreign models. In addition, products became far more diversified in the latter part of the century, as customers demanded original ceramic pieces that would meet the increasingly standardized specifications for wares used in preparing tea and serving food. (Rules had arisen that governed the movements made in the preparation and drinking of tea; bowls thus had to be constructed within certain parameters of design, weight, etc., in order to be manipulated properly. Rules also limited the number of dishes, the amount of food, and the size of some utensils used for the small tea meal known as the *kaiseki*, reducing the range of appropriate ceramic wares.)

Of particular importance to the growth of sixteenth-century glazed stoneware was the development of a new type of kiln, called "great kiln" (*ōgama*), that emerged in the early 1500s (see fig. 25). Larger and easier to load and unload than the old-style tunnel kilns, it also provided more stable firing conditions.[5] By the 1550s the first original glazed tea ceramics had been developed: cylindrical teabowls of the type that came to be known as Black Seto ware (*setoguro*), although the style actually originated at kilns in Mino, not in Seto (cat. nos. 20, 21). Other new tea-related wares developed at the Mino kilns include the similarly misnamed Yellow Seto ware (*kiseto*) and Shino ware, the first type of underglaze-decorated ceramic in Japan. The emergence of these three wares marked the beginning of glazed-ceramics production in a purely Japanese taste.[6]

With the exception of Raku ware (see below), Shino ware is probably the best-known sixteenth-century Japanese ceramic type. Its softly potted body and thick white glaze resembling sugar coating make Shino ware easily identifiable even to the casual viewer (cat. no. 25). Although examples decorated in underglaze iron brown are most familiar, wares with white designs incised through a gray wash, called Gray or Mouse-Gray (*nezumi*) Shino (e.g., cat. no. 26); Marbled (*neriage*) Shino; and Plain (*muji*) Shino were also made. Black Seto wares were almost entirely teabowls, and Yellow Seto pieces were primarily food dishes and other auxiliary items (cat. no. 19), but Shino ware featured a wide range of utensils for use in drinking tea and in serving the accompanying *kaiseki* meal. While the underglaze decoration of Shino was influenced by that of Chinese blue-and-white porcelain, Shino ware bears little resemblance to Chinese examples. The tea ware aesthetics of Japanese connoisseurs had continued along the path already established in the late fifteenth century. A preference for ceramics and other items embodying the feeling of *wabi* (mellowed austerity) was very much the vogue during the last quarter of the sixteenth century, thanks to tea masters such as Sen no Rikyū (1522–1591).

Sen no Rikyū was a tea master for Oda Nobunaga (1534–1582) and Toyotomi Hideyoshi (1536–1598)—warrior lords who worked to unify the nation—and through the power of his position strove to codify his ideals for tea practice. Among his implementations was the establishment of new standards for tea utensils. Rikyū's best-known innovation was Raku ware, a lead-glazed ceramic that was fired at relatively low temperatures; he developed the ware with the aid of a tile potter named Chōjirō (1516–?1592) and probably others of his family.[7] The earliest Raku pieces, almost all teabowls of either red or black, were designed to intrude as little as possible into the experience of drinking tea. The creation of Raku ware ushered in a new era for Japanese ceramics production, one in which, for the first time that can be documented, the users of wares directly influenced the nature of the pieces created for their use.

In 1592, shortly after Rikyū's death, Toyotomi Hideyoshi launched an invasion of Ming China, through the Korean peninsula. The invasion forces never reached Chinese soil and eventually returned to Japan in 1598, after causing much misery and achieving no lasting military objectives. Among the tens of thousands of Korean captives brought back to Japan,[8] however, were ceramics artisans; they in time established workshops producing glazed stoneware in various parts of southwestern Japan, where such activity had never previously occurred. Many domain lords who participated in the Korean invasions encouraged the founding of new kilns in areas under their control, and a raft of new ceramic types appeared, including Karatsu, Satsuma, Hagi, Agano, and Takatori stonewares, as well as Arita porcelain.

The production of Karatsu ware in particular exerted a far-ranging influence. In the late sixteenth and early seventeenth centuries as many as two hundred Korean-style kilns were built throughout Hizen province, the area of Japan closest to Korea.[9] The food dishes and tea utensils produced in abundance were then shipped to other parts of Japan via the port of Karatsu, from which the ware received its name. Karatsu ware is best known for pieces bearing relatively simple decoration in underglaze iron brown, although undecorated examples and items displaying contrasting light and dark glazes are also common. The Korean technological improvements that spread from Karatsu—such as the potter's kick wheel and the multichambered, stepped "climbing" kiln (*noborigama*; see fig. 25)—greatly streamlined ceramics production at kiln centers throughout Japan. It was this influx of new ceramics technology, reaching the Mino kilns in the early seventeenth century, that enabled the aesthetic innovations of Oribe ware to reach full flower.

Andrew L. Maske

1. Kenrick 1995, p. 5.
2. Cort 1992a, pp. 57, 58.
3. Murai 1989, p. 21.
4. Cort 1992a, p. 71.
5. Faulkner and Impey 1981, pp. 23, 24.
6. Ibid., p. 33.
7. Akanuma 1997, p. 32.
8. S. Naitō 1963, p. 80. Of Koreans eventually repatriated to their homeland, the number recorded in surviving documents alone totals about 7,500. The number brought to Japan as captives must have been much greater.
9. Becker 1986, p. 29. Evidence suggests that a few stoneware-producing kilns may have existed in Hizen province before Hideyoshi's invasions, but undoubtedly the vast majority were built by potters captured by the invading Japanese forces.

CHŌJIRŌ (1516 – ?1592)

6. *Teabowl, named Ōguro (Great Black)*

Momoyama period (1573–1615), last quarter of the 16th century
Black Raku ware; glazed earthenware
H. 8.5 cm (3⅜ in.), Diam. at rim 10.7 cm (4¼ in.), Diam. at foot 4.8 cm (1⅞ in.)
Private collection

Important Cultural Property

EX COLL.: Sen no Rikyū; Sen no Shōan; Sen no Sōtan

Toward the end of his life, the tea master Sen no Rikyū (1522–1591) effected marked changes in the style of the tea ceremony. Central among these was a shift away from the traditional aesthetic of tea ceremony utensils, according to which antiques three or four hundred years old imported from China were greatly prized, and toward a preference for simple Japanese-made utensils produced in his own

time. Typical of the new style were the teabowls of Raku ware that he commissioned from the Kyoto potter Chōjirō (1516–?1592), the founder of the Raku family of potters. That Rikyū himself gave instructions on the form such teabowls should take is apparent from the 1585 tea journal *Matsuya kaiki,* in which a type of teabowl is described as *sōeki gata* (Sōeki shape), Sōeki being the Zen name Rikyū was given in 1540. The term *sōeki gata* is thought to have been applied to teabowls that, like this one, have a mainly cylindrical shape but curve gently inward toward the base. Other works of the same type include the Red Raku teabowls known as Muichibutsu (Emptiness; see fig. 24) and Ichimonji (the character meaning "one"; private collection).[1] Although Raku teabowls attributed to Chōjirō include some with different shapes, this bowl is thought to exemplify most closely the form requested by Rikyū. Raku teabowls were made entirely by hand rather than on the potter's wheel. They radiate a warm tactile quality peculiar to handcrafted works and have a solid, weighty feel when held in the hand.

This teabowl is known to have been owned by three generations of the Sen family, passing from Rikyū to his son Sen no Shōan (1546–1614) and later to Shōan's son Sen no Sōtan (1578–1658).

JT

1. Published in S. Hayashiya 1976, nos. 138–40.

Chōjirō (1516 – ?1592)

7. *Teabowl, named Yūgure (Twilight)*

Momoyama period (1573–1615), last quarter of the 16th century
Red Raku ware; glazed earthenware
H. 9 cm (3 5/8 in.), Diam. at rim 10.3 cm (4 1/8 in.); Diam. at foot 4.3 cm (1 3/4 in.)
The Gotoh Museum, Tokyo

EX COLL.: Kōnoike family; Kawakami Fuhaku

This Red Raku teabowl is attributed to Chōjirō, the founder of the ware made by the Raku family. Red Raku is a low-fired ceramic with a red glaze that has a vermilion cast. Chōjirō is believed to have produced bowls for powdered tea (*matcha*) and to have developed this style under the tutelage of the tea master Sen no Rikyū (1522–1591). Red Raku ware probably predated Black Raku; it was fired at lower temperatures than Black Raku and was easier to produce. Other famous Red Raku teabowls are credited to Chōjirō, among them the ones named Muichibutsu (Emptiness; fig. 24), Ichimonji (the character meaning "one"),[1] Shirasagi (Egret), and Tarōbō (a man's name). Yūgure is distinguished from these examples by its slightly more elongated cylindrical shape. Sen no Sōtan (1578–1658), a grandson of Rikyū, inscribed his signature and the teabowl's name, Yūgure, on the back of its box. Yūgure means "twilight"; the bowl's red hue and the complex texture and patina of its surface do seem to suggest a landscape viewed at twilight. During the Edo period the bowl was passed down through generations of the Kōnoike family, wealthy merchants in the Osaka area; its various owners thereafter included Kawakami Fuhaku, who founded the Edo Senke school of tea. The bowl has acquired tea stains through use over time, and there are traces of repair in one section. AN

1. S. Hayashiya 1976, nos. 138–40.

8. *Water jar*

Muromachi period (1392–1573), 16th century
Shigaraki ware; unglazed stoneware
H. 16.5 cm (6½ in.), widest Diam. at rim 27 cm (10⅝ in.), Diam. at foot 17 cm (6¾ in.)
Private collection, on loan to The Gotoh Museum, Tokyo

Shigaraki ware originated in the Heian period (794–1185) in what is now the town of Shigaraki, Shiga prefecture. By the end of the Muromachi period (1392–1573), the range of objects produced in the region had expanded from everyday household vessels, such as jars, bottles, and mortars, to include items for use in the tea ceremony. A distinguishing feature of Shigaraki wares is their grainy white-flecked surface resulting from the melting of the feldspar contained in the clay.

The present work is a type of Shigaraki water jar known as *onioke* (ogre pail), a name possibly derived from the *ōoke* (hemp container) used in Japan in former times. The wide-based, mortarlike shape of such jars suggests that they were originally everyday vessels, perhaps used in the spinning of linen or other types of thread. At some point they came to be used as water jars in the tea ceremony, and their appeal led to the emergence in the final years of the Muromachi period of similar Shigaraki vessels made expressly for that purpose. Because they date from the time that tea master Takeno Jōō (1504–1555) was active, such water jars are also known as Jōō Shigaraki. The *onioke* is distinguished by its wide, elliptical mouth. It was probably one of the first types of object to be appreciated according to the aesthetic that emerged in the Momoyama period (1573–1615) in which harmony is discovered in distorted forms. The *onioke* provides valuable insight into the process by which the functional shapes of everyday utensils inspired a new sense of formal beauty that came to be embraced in the culture of the tea ceremony.

Thought to be a typical *onioke,* the work seen here has a rim warped inward at one point, a flat bottom, and whitish marks of ash. The lid of its box bears two inscriptions that serve as intriguing clues to the changes in designation undergone by this type of vessel. The word *mizusashi* (water jar) is written in large characters at the upper center of the lid, but to the right of that is the word *suribachi de* (mortar type). Apart from its distorted rim the jar is very similar in form to a mortar, although it lacks a mortar's interior grooves. AN

9. *Water jar, named Yaburebukuro (Burst Pouch)*

Momoyama period (1573–1615), last quarter of the 16th century
Iga ware; stoneware with natural ash glaze
H. 21.4 cm (8 3/8 in.), Diam. 23.7 cm (9 3/8 in.), Diam. at rim 15.2 cm (6 in.)
The Gotoh Museum, Tokyo

Important Cultural Property

EX COLL.: Tōdō family

Produced in Iga, in what is now Mie prefecture, Iga ware is a leading type of Japanese ceramics. While many questions remain about its origins, it is clear that Iga ware gained popularity during the Momoyama period, particularly for use in the tea ceremony, and is mentioned in tea-related texts and other documents of that time. The most prized Iga works are typically vases and water jars with distinctive formal and decorative features, such as a thick coat of ash glaze (popularly called *bīdoro,* from the Portuguese *vidro,* meaning glass), a pale yellow-green or deep blue-green glaze, and a shape that shows to good effect the results of firing—perhaps scorched remnants of ash or clay.

The present work is well known as an outstanding Momoyama-period water jar of this type. It was passed down for years within the Tōdō family, who were daimyos of the Iga region, then in the aftermath of the Tokyo Earthquake of 1923 was engulfed by a fire that destroyed its box and accessories, including a letter written by Furuta Oribe. In the letter Oribe had recommended the water jar to his addressee, declaring that "the likes of it will not be achieved again" and that "although it has large cracks, they too are part of its charm." An inscription on top of the lid of the box, which had read, "Iga-yaki ōhibikire mizusashi Furuta Oribe shojō ichijiku ari" (Iga ware, large-cracked water jar, with letter by Furuta Oribe), suggests that the jar was originally known as Ōhibikire (Large Cracks). The jar had been formed with a standard "pouch" shape, but during firing its lower section collapsed and cracked open in two places (see enlarged detail, p. 38). A split runs from the mouth down the side of the vessel. Although initially these breaks rendered the piece useless as a water jar, an ingenious repair made the vessel usable. It was Furuta Oribe who recognized its compelling form and beauty as a water jar despite the cracks. Today such works are understood as manifestations of an aesthetic sensibility characteristic of the Momoyama period, and this jar is almost invariably cited as an example.

The name Ōhibikire fell into disuse because at the time of the jar's designation as an Important Cultural Property it was confused with another work that had been known through history as Yaburebukuro (Burst Pouch). Some years later, the original Yaburebukuro (in a private collection) was also designated an Important Cultural Property. AN

10. *Water jar of irregular shape*

Momoyama period (1573–1615)
Iga ware; stoneware with natural ash glaze
H. 19.7 cm (7 3/4 in.), Diam. 21.7 cm (8 1/2 in.)
Property of Mary Griggs Burke

With the exception of large jars used for holding leaf tea (*chatsubo*), unglazed ceramic vessels pertaining to the tea ceremony are most commonly containers for water or fire. This may be because of their visual and structural similarities to stone implements, which long served those purposes in an ordinary context. The uninitiated might even mistake the present jar, from the Iga kilns in what is now Mie prefecture, for a work in stone. With its sturdy shape and green patch of glaze, it shows an affinity with the mossy stone water basin (*tsukubai*) found in a tea garden. The appearance of this vessel was achieved by first throwing it thickly on a handwheel and then firing and refiring it for hundreds of hours until the exterior attained a suitably hoary aspect. The irregularity imparted to its shape while the piece was still soft reflects the growing preference in the Momoyama period for idiosyncratic tea utensils.

The products of the earliest high-fired kilns in the Iga area were unglazed stoneware jars and bowls of various sizes similar in both material and style to those of the nearby Shigaraki kilns. In the second half of the sixteenth century, however, kilns in Iga began to create tea ceramics distinct from those of Shigaraki. Both Shigaraki and Iga potters used clay laden with feldspathic particles, but Iga wares of the Momoyama period often display a greater degree of distortion and thicker accretions of ash glaze. Iga ware is particularly prized for its contrasts between a red or whitish body color, a green glaze buildup, and black-on-gray scorching (*koge*).

The earliest recorded use of Iga ware in a tea gathering appears in the diary of the tea master Tsuda Sōgyū and dates from 1581. Furuta Oribe recorded his use of Iga ceramics in gatherings between 1601 and 1608; there are documents by Oribe that reveal the depth of his appreciation for several of the most famous examples of Iga ware. Those include the water jar Yaburebukuro (Burst Pouch; cat. no. 9), which is similar to the present piece in overall shape, glaze, and the presence on the lower exterior of cracks that occurred during firing.[1] Although some have assumed that Oribe himself supervised the production of Iga ware pieces,[2] there is no firm evidence to support this. ALM

1. There are in fact two Iga jars bearing the name Yaburebukuro, but the more famous is the one in the Gotoh Museum, Tokyo. See Hickman et al. 1996, p. 219.
2. Fujioka 1973, p. 81.

A European merchant ship leaves a port. Detail of *Departure of the Nanbans,* early 17th century, folding screen (cat. no. 123)

Japan, Portugal, and the World

When the Portuguese began exploring the uncharted seas in 1434 they opened a new era in human history, and the long, still ongoing process of globalization became irreversible. In the course of the fifteenth century, Portuguese sailors voyaged around the southern tip of Africa and found a sea route to India, while Columbus's discoveries drew the Spaniards to America. Iberians created the first overseas empires during the succeeding century, the Spanish initially active in Central and South America and later conquering the Philippines, and the Portuguese establishing domains that were scattered across three oceans and over three continents in lands from Brazil to China. Missionaries, traders, and adventurers would carry Portuguese influence beyond the empire to other countries, such as Ethiopia, Tibet, Siam (Thailand), Cambodia, Vietnam, and Japan.

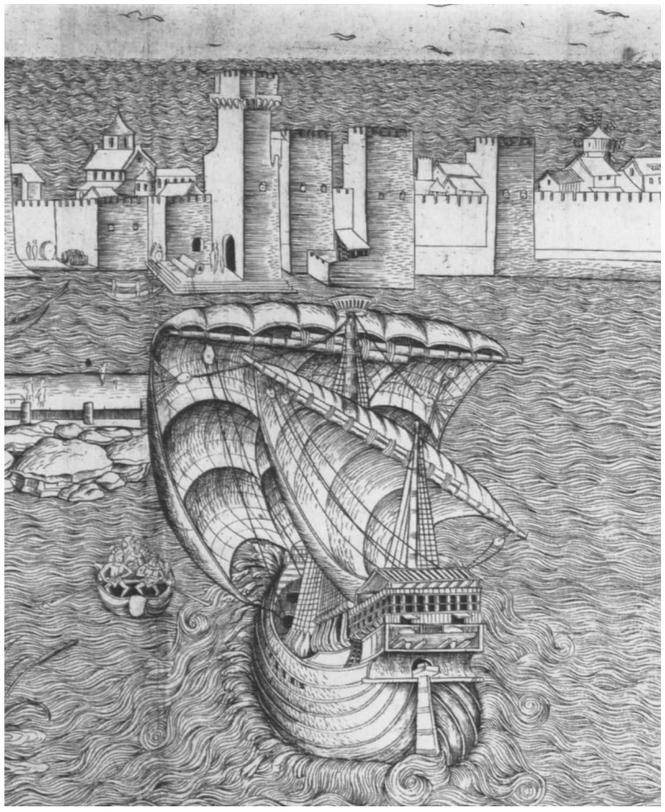
During this Age of Discovery, as new intercontinental routes were opened, the Earth itself, and especially its geography and biological diversity, became better known throughout the world. People of various origins traveled widely in all directions, bringing with them plants, animals, metals, jewels, textiles, weapons, technologies, religions, and much else. This interchange took place principally under the hegemony of Europeans, but with the complicity of many of their local allies in Africa, America, and Asia.

Japan was one of the last countries reached by the Portuguese adventurers. The first contact took place at Tanegashima, a small island in the south, in 1543. Japan was then a semi-isolated country, maintaining free commerce only with the Ryukyu Islands and Korea and locked in a tense relationship with China, whose rulers had forbidden trade with Japan because of repeated attacks on its coast by Japanese pirates. Thus, the arrival of the Portuguese was of enormous consequence to Japan and its history. After adopting many elements of Chinese civilization eight centuries before, Japan had turned inward; only now, when encountering a powerful alien influence, was it drawn into communication with the outside world.

Relations between the two peoples were based on trade. The principal commerce was the exchange of Japanese silver for Chinese raw silk, in which the Portuguese acted as middlemen. Broad-beamed Portuguese carracks brought many other goods to Japan, among them Venetian crystal, Indian textiles, exotic birds (Brazilian macaws and parrots, Indian peacocks), sugar, wine, and olive oil. When they returned, their holds were full of silver but also other items for which the demand was growing among Europeans—lacquer boxes, coffers, and screens, silk robes, and probably porcelains. According to sixteenth-century sources, the Japan trade was the most profitable of the enterprises that the Portuguese conducted in Asia.

However, there was much more to these relations than commerce. For the first time the Japanese saw Europeans and Africans, men of different races; weapons such as the musket; and even new animals, including the elephant. In 1549 the Jesuit priest Francis Xavier landed in Kagoshima, and thereafter growing numbers of missionaries came to the Land of the Rising Sun. (Indeed, their success would ultimately pose a challenge to Japanese rulers.) In addition to teaching the Gospel, missionaries transmitted Western scientific knowledge in such fields as geography, cartography, astronomy, mathematics, military architecture, and nautical science. Various features of European culture began to find purchase in Japan—in the realms of technology (printed books and eyeglasses), fashion, gastronomy (the eating of eggs, chicken, and sweets), painting, music, and even language. Some of these innovations were introduced through the small number of adventurers who married Japanese women and remained in the country, especially

Fig. 26. Erhard Reuwick (ca. 1455–ca. 1490), *Carrack*. Woodcut published in Bernhard von Breydenbach, *Peregrinatio in terram sanctam* (Mainz, 1486). Reproduced from the French edition (Lyon, 1488). Rare Books Division, The New York Public Library, Astor, Lenox and Tilden Foundations



in Nagasaki, which the Portuguese transformed into a thriving port beginning about 1570.

In the period of the Portuguese presence in Japan, from 1543 to 1639, two phenomena were of particular importance: the political evolution of the Japanese empire and the spread of Christianity.

By the middle of the sixteenth century, Japan was devastated by an extended civil war that was proving difficult to resolve. Neither the emperor nor the shogun had any real power, and the powerful warlords (daimyos) were not able to achieve national unity. Finally, sometime before 1560, a new warlord emerged in central Japan: Oda Nobunaga (1534–1582), daimyo of Owari province. Nobunaga conquered the province of Mino in 1565 and in 1568 gained control of Miyako (as Kyoto was then frequently called), the imperial capital. Although for five years he respected the shogun, Ashikaga Yoshiaki, in 1573 he eliminated the shogunate, bringing the Ashikaga dynasty to an end. When Nobunaga was assassinated in 1582 by a treasonous general, he was the ruler of thirty-four provinces. His political heir, Toyotomi Hideyoshi (1536–1598), concluded the work of unification in 1590, becoming master of all the empire.

The Portuguese did not participate directly in these wars. However, most historians agree that the introduction of muskets to the battlefield, and especially their inventive use by Nobunaga and Hideyoshi, were decisive in quickly concluding the civil war. It is clear that the Japanese soon learned from the adventurers how to produce their own muskets; a few years after the Portuguese arrived in Tanegashima, musket factories had been built in central Japan. Nobunaga's meteoric career would have been impossible without the new weapon, with which he implemented new strategies of warfare. The introduction of firearms also transformed military architecture in that the castles now constructed across the land had massive stone walls able to withstand the impact of enemy fire.

After the revolutionary accomplishments of Nobunaga and Hideyoshi, another daimyo, Tokugawa Ieyasu (1543–1616), seized power with a victory at the Battle of Sekigahara (1600); he became shogun and founded a new dynasty that would last until 1868. The Tokugawa regime brought to Japan an extended era of peace. Thus, by 1639, when the Portuguese were expelled, Japan was a very different country from the one that had received the first adventurers almost a century earlier. The "country at war" had been replaced by an authoritarian, centralized state, largely because of a new weapon introduced by the Portuguese.

It was another aspect of the culture brought to Japan by the Portuguese that ultimately led to their expulsion. Despite the good relations the newcomers had been able to establish with many of the warlords and despite the importance of their trade, the influence of their Christian faith came to be regarded as a threat to those in power. The missionary activities of the Portuguese began in 1549, when the first group of Jesuits arrived in Japan. From the outset, their efforts were successful, and Christianity was widely accepted. Even a few daimyos, like the Ōuchi and the Ōtomo, supported the missionaries, hoping to trade with these

Nanbans (foreigners) or to obtain muskets, gunpowder, or cannons. In the first years after its introduction, Christianity was known as "the religion of the sick and the poor," but in 1563 the missionaries made conversions among the samurai in central Japan, and a minor daimyo of Kyushu, Ōmura Sumitada, was baptized. By 1570 there were approximately thirty thousand Christians in Japan; by the end of the century there were more than three hundred thousand, among them fourteen ruling daimyos.[1]

During this period, Christianity in Japan differed in several respects from its counterpart in other Catholic missions overseas; in fact, it represented the most successful proselytization effort carried out by the Iberian empires. In Japan the mass conversions were accomplished by the order of autonomous Japanese warlords, not by the imposed will of a foreign power. Luís Cerqueira, a Portuguese bishop residing in Japan, was the only Western bishop working without the protection of European soldiers in any non-Christian country.[2] About one-half of the Jesuits in Japan were Japanese, while in every other contemporaneous mission, indigenous peoples were rarely admitted to ecclesiastical orders. Bishop Cerqueira, for example, would have only Japanese priests in his diocese.

Isolated from Europe, as well as from India and even from Portuguese-settled Macao, the Jesuits in Japan had developed an evangelistic approach that in many ways accommodated to the society they found there. The system had been worked out by several of the first missionaries to the country, most notably the Spaniard Cosme de Torres, the superior cleric of the mission from 1551 until 1570, and the Portuguese priests Gaspar Vilela and Luís Fróis, who opened the first mission in Miyako. The Jesuits wore silk robes and followed many of the dictates of Japanese etiquette, incorporating them into their liturgy and daily life. They accepted the help of many laymen and ordained some of these as members of their order. It was with such efforts that the Jesuits were able to profit from the religious and political strife they encountered in sixteenth-century Japan.[3]

As long as there was a civil war, even despite its attendant anarchy, the Jesuits could always find warlords interested in Christianity or simply in having better relations with the Nanbans. Religious thought in Japan was also favorable to the missionaries' efforts; one of the most prevalent native beliefs, Mahayana (Greater Vehicle) Buddhism, contained elements that paralleled Christian thought. Traditionally, it has been in East Asia—the area where this branch of Buddhism flourished—that Christianity has found the largest number of adherents, first in Japan, later in China and Vietnam, and today in Korea. In areas where Islam, Hinduism, or Hinayana (Lesser Vehicle) Buddhism was dominant, Christian missionaries were never very successful. In the two predominantly Catholic countries in Asia, the Philippines and East Timor, animist beliefs dominated before the missionaries arrived.

The political reunification of Japan eventually had fatal consequences for Christianity in the country, because the new rulers feared that the Christians would become a dissident group less faithful to them than to the priests and the Portuguese, their brothers in faith. Toyotomi Hideyoshi issued the first national anti-Christian edict in 1587, after his campaign in Kyushu. While declaring that Portuguese traders were still welcome, the edict stated that Japan was the country of the *kami* and the *hotoke* (Shinto and Buddhist deities) and that therefore the Jesuits should leave immediately. Nevertheless, in the years that followed, most of the missionaries remained in Japan, approximately one hundred thousand Japanese were newly baptized, and many Japanese became members of the Society of Jesus. It was obvious that Christianity had made strong inroads among the people and that the Japanese ruler was unable to implement his law.

Toward the end of the sixteenth century, the Portuguese were still the only European traders visiting Japan. In the 1590s the Spaniards, coming from Manila, tried to establish ongoing relations with Japan, bringing missionaries along with them. After an initially warm welcome, Hideoyshi balked, and in 1597 he ordered the crucifixion of twenty-six Christians, including six Spanish friars. Yet he continued to allow the Portuguese merchant ships to come from Macao. It was only later, with the arrival of the Dutch and the English—Protestants who were not interested in missionizing, only in trade—that the situation changed significantly.

The first Dutch ship, the *Liefde,* was wrecked along the shores of Kyushu in 1600; a few years later, the Dutch (1609) and the English (1613) opened factories in Hirado.

Now possessing an alternative to the Catholic traders, Tokugawa Ieyasu issued an edict in 1614 that forbade the practice of Christianity in Japan and banished all clergymen from the country. Nevertheless, the Portuguese continued to support their missions, while the Dutch gradually learned the systems of the East Asian market. Finally, in 1639, the Japanese authorities expelled the Portuguese and confined the Dutch to Deshima, a man-made island in the Bay of Nagasaki. The next year, an ambassadorial delegation sent by the authorities in Macao was massacred. The violence of the shogunate's reaction against the Portuguese was the clearest sign of how pervasive their influence had been during their time in Japan.

João Paulo Oliveira e Costa

1. For a full treatment of this subject, see Boxer 1951; Jennes 1959; Elison 1973.
2. On Cerqueira, see Costa 2000.
3. See Moran 1993.

Martin Behaim (1459–1507)

11. *World globe (modern reproduction)*

1492
Diam. 50.7 cm (20 in.)
Gifu Prefectural Library

This is a modern replica of the oldest globe in existence, which was made in 1492 by the German cartographer Martin Behaim (1459–1507) and is today preserved in the German National Museum in Nuremberg. Because Columbus's discovery of the New World was not yet known in Europe, the globe does not reflect the knowledge gained on that voyage. Cartographers of this period relied on the world map made in the second century A.D. by the Alexandrian astronomer Ptolemy—which had been rediscovered and widely circulated in the early fifteenth century—but deviated from it by at last depicting Africa as an independent continent. On the Behaim globe, Japan appears as a large, rectangular island labeled "Zipangu" and located at the tropic of Cancer. The depiction of the entire world in a globe format allows the relative positions assigned the land masses to be assessed. Since the North and South American continents are not included, these relationships are quite distorted. If the globe was superimposed on a modern map, Behaim's Asia would extend to cover the Pacific Ocean, and the eastern edge of Zipangu would almost reach the Gulf of Mexico. Nevertheless, at the time this globe presented the latest and most accurate state of knowledge on the world's geography. It is therefore not surprising that after taking a westward course, Columbus, a skilled and knowledgeable navigator, believed, on encountering the West Indies, that he had reached Asia. TM

Abraham Ortelius (1527 – 1598)

12. *Map of the World, in* Theatrum orbis terrarum

1570
Copperplate; ink and color on paper
40 × 55.4 cm (15¾ × 21¾ in.); bound volume 41 × 28.5 × 6 cm (16⅛ × 11¼ × 2⅜ in.)
Kobe City Museum

Abraham Ortelius (1527–1598) was a successful mapmaker active in Antwerp. His *Theatrum orbis terrarum* (Theater of the World), regarded as the first modern atlas, incorporated all the geographical knowledge that had been acquired through expeditionary navigation at the time of its publication in 1570. In his maps Ortelius departed from the ancient astronomer Ptolemy's *Geographia*, until then the principal authority on world geography. Soon after its first publication the Ortelius atlas became extremely popular, with forty editions printed in various European languages between 1570 and 1612, each edition introducing new information. Its up-to-date and widely disseminated maps clearly reflect the late-sixteenth-century view of world geography.

Historical records indicate that one volume of an Ortelius atlas was presented in 1585 to the Youth Mission to Italy (made up of four young Japanese Christians sent to Rome in 1582 by the Italian missionary Alessandro Valignano, this was the first Japanese diplomatic mission to Europe) and was taken back to Japan when the members of the mission returned home in 1590. Thus, during the great era of navigation, it was this most trusted European

TYPVS ORBIS TERRARVM
AMERICA SIVE IN DIA NOVA
AFRICA
OCEANVS AE THIOPICVS
TERRA AVSTRALIS NONDVM COGNITA
QVID EI POTEST VIDERI MAGNVM INTER HVMANIS, CVI AETERNITAS OMNIS, TOTIVSQVE MVNDI NTA SIT MAGNITVDO. CICERO:

compendium that formed the Japanese image of the world. The atlas, which contains seventy maps, opens with a world map, shown here, followed by maps of each continent and then of each European country. Although the Australian continent does not appear on the world map, a large landmass is shown in the Southern Hemisphere. Ortelius may have associated Magellan's sighting of Tierra del Fuego as he passed through the strait at the southern tip of South America with the ancient Greek legend describing a so-called Southern Continent.

TM

13. *World map copied from a map by Matteo Ricci*

Edo period (1615–1868), 17th or 18th century
Six-panel folding screen; ink and color on paper
167.5 × 379.1 cm (66 in × 12 ft. 5¼ in.)
Kobe City Museum, Nanba Matsutarō Collection

The Italian Jesuit missionary Matteo Ricci (1552–1610) lived and worked in China for nearly thirty years. Among his accomplishments was the issuing of a series of maps of the world based on up-to-date European versions. His *Kon'yo* (Earth; Chinese: *Kunyu*) world maps, published in Beijing in 1602, carry texts entirely in Chinese. These large woodblock-printed maps measure approximately 5½ by 12½ feet. Since they were printed, they were probably disseminated in large numbers, but no example exists in China today. (There is one copy in the possession of the Vatican Library, and two are in Japan.) For the Sinocentric Chinese, the European view of the world introduced with these maps was epoch-making.

When the maps were brought to Japan later, during the Edo period, the inscriptions in Chinese enabled them to be more easily understood than their European counterparts. They greatly expanded the Japanese understanding of world geography at that time, and numerous other world maps were produced in Japan using them as models. Accustomed to learning directly from China, the Japanese were hardly aware that by accepting these maps of European origin introduced from China they were indirectly adopting European teachings.

The work seen here is a detailed replica of a Chinese *Kon'yo* world map woodblock print, reproduced on a Japanese folding screen. The size of the original has been duplicated exactly, as have the Chinese characters indicating place-names. Alongside the names written in Chinese, tiny inscriptions in *kana*, the Japanese phonetic script, have been added. In addition, this map includes detailed descriptions of the seas and the banks along the coast that did not appear on the original; the Japanese often took pains to depict navigational obstacles on maps. The cartographer of this map also introduced certain deliberate changes—for example, locating the Galapagos Islands and the fabled isles of Kinshima (Golden Island) and Ginshima (Silver Island) to the north of Japan. Present-day Taiwan is labeled Tōnei (Chinese: Dongning), the name given it by the family of the famous Chinese explorer Zheng Chenggong in 1664. Thus the later seventeenth century is the earliest possible date for the map as well as the one generally assigned to it. However, the Kobe City Museum has revised its dating to the eighteenth century on the basis of recent research.

TM

坤輿萬國全圖

Abraham Ortelius (1527 – 1598)

14. *Map of the Pacific Ocean*

From *Theatrum orbis terrarum,* 1589 edition
Copperplate; ink and color on paper
44.5 × 57.3 cm (17½ × 22½ in.)
Kobe City Museum

The earliest map featuring the Pacific Ocean as its main subject, this plate appeared in the 1589 edition of Abraham Ortelius's *Theatrum orbis terrarum,* published in Antwerp. The eastern and western boundaries of the map are located at longitudes of 180 degrees, demonstrating a recognition of that ocean's vast expanse. The North and South American continents are depicted at the right, the edge of the Asian continent appears at the left, and the so-called Southern Continent sprawls south of the tropic of Capricorn. While the existence of a southernmost continent was widely accepted at this time, the landmass shown here does not correspond to Antarctica. New Guinea is prominently represented between the equator and the tropic of Capricorn. The large sailing vessel is the *Victoria,* the flagship of Magellan's fleet and the only vessel to complete the around-the-world voyage begun in 1519 and concluded in 1522. The ship is presented as a symbol of the grand navigational feats accomplished by European explorers.

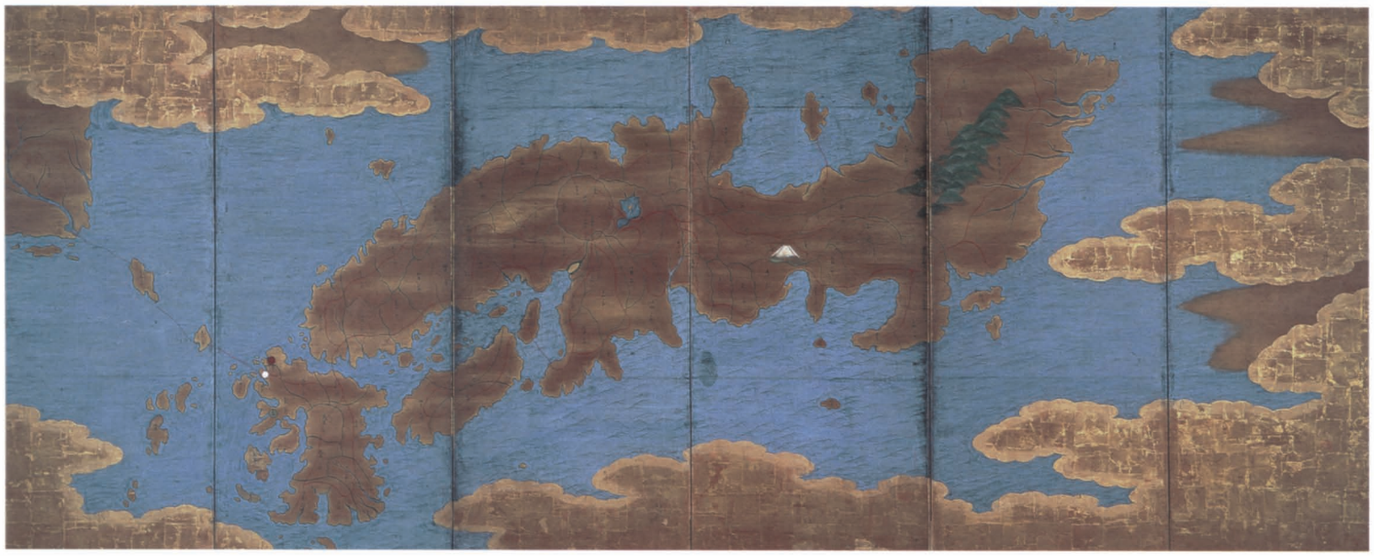
In the ocean waters at the map's upper left, Japan is depicted as a chain of islands, the two largest of which are shaped like a diamond and a prawn. The northern, diamond-shaped island, resembling Hokkaido, is identified as the Isla de Plata, perhaps referring to the legends inspired by Marco Polo's tales of gold and silver in Eastern lands. The shape of this island was first seen in the map of Japan by Bartolomeu Velho, a Portuguese mapmaker of the 1560s. On careful examination, the island to the south resembling a prawn can be understood to comprise Kyushu, Shikoku, the Kii Channel, and surrounding areas. This representation of the southern island is derived from the map of Japan by the Portuguese Fernão Vaz Dourado, who was active in Goa (India) during the late 1560s; his map of Japan is particularly noteworthy for its inclusion of many names of actual locales. Ortelius's map thus reveals how heavily Flemish cartographers relied on information supplied by the Portuguese. TM

MARIS PACIFICI,
(quod vulgò Mar del Zur)
cum regionibus circumiacentibus, insulisque in eodem passim sparsis, novissima descriptio.
SEPTEMTRIO
AMERICAE SEPTEMTRIONALIOR PARS.
Quivira.
Tartariæ limites.
ORIENT.
ASIAE PARS
CHINAE REGNI PARS
Xanton
Isla de Plata.
Iapan ins.
Cequij.
Foquien
Circulus Cancri.
Islas de Lucois.
Philippinas.
Mal luc
Noua Hispania.
MARIS ATLANTICI, SIVE MAR DEL NORT PARS.
Cuba
Spagnola
Caribana.
Quito.
Circulus Aequinoctialis.
AMERICAE MERIDIONALIOR PARS.
Peru.
Charcas.
Chili.
Patagones.
Archipelagus insularum.
Fretum Magellanicum.
Mar del Nort.
Tierra del Fuego.
MARE PACIFICUM, QVOD VVLGO NOMINANT MAR DEL ZVR.
Nova Guinea, quibusdam Terra de Piccinacoli.
Insulæ Salomonis.
Circulus Capricorni.
Prima ego velivolis ambivi cursibus Orbem,
Magellane novo te duce dulcia freta.
Ambivi, meritoque vocor VICTORIA: sunt mi
Vela, alæ, precium, gloria, pugna, mare.
SPE ET METV.
GENIO ET INGENIO NOBILI DN. NICOLAO ROCCOXIO, PATRICIO ANTVERPIENSI, EIVSDEMQVE VRBIS SENATORI,
Abrahamus Ortelius Regiæ Mtis geographus lub. merito dedicabat.
TERRA AVSTRALIS, SIVE MAGELLANICA, NONDVM DETECTA.
Cum privilegijs Imp. & Reg. Maiestatum, nec non Cancellariæ Brabantiæ, ad decennium.
MERIDIES.

15. *Map of Japan and map of the world*

Momoyama period (1573–1615), late 16th century
Pair of six-panel folding screens; ink and color on gilded paper
Each, 148.5 × 364 cm (58 1/2 in. × 11 ft. 11 1/4 in.)
Jōtokuji temple, Fukui
Important Cultural Property

In the late sixteenth and seventeenth centuries the Japanese produced screens showing images of the world based on maps made in Europe. The world map seen here, one of the oldest examples, characteristically includes shipping routes that begin at the Iberian Peninsula and depicts large rivers and lakes within the continents. It appears to have been based on early Portuguese or Spanish maps rather than later versions made in Flanders and Holland. An area on the map labeled "Orang-kai," the home of a nomadic people in present-day Manchuria north of the Korean Peninsula, became known to the Japanese when Toyotomi Hideyoshi's troops arrived in Korea in 1592. On the screen with the map of Japan, Hideyoshi's base at Hizen Nagoya in Kyushu is conspicuously marked and the sea route to the Korean Peninsula drawn from there. In Japanese history, Nagoya was given prominence on maps only during the period when Hideyoshi deployed troops to Korea. These factors indicate that the screen was probably produced in the late sixteenth century. Thus it seems to have been about a half century after the Portuguese first came to Japan (1543) that the Japanese began making use of what they had learned from European mapmaking.



Geographical features of and around the Japanese archipelago, including the northern island of Hokkaido, the Korean Peninsula, and the Sea of Japan, are much more precisely rendered here than in maps made in Europe during the sixteenth and seventeenth centuries. The artist who produced the screens obviously added his own information to improve upon the European maps that were his models. The depiction of Japan itself contains considerable detail, including representations of Lake Biwa, Mount Fuji, the mountain ranges in northern Japan, and the golden delta at the mouth of the Yodo River, which is thought to represent Osaka. In the Kyushu region, the locations of Hakata, Hizen Nagoya, and Nagasaki are highlighted by large dots of red, white, and green, respectively.

Who created this pair of screens is not known. While there is a signature indicating that they were painted by Kano Eitoku (1543–1590), his dates are inconsistent with the inclusion of places clearly connected with the arrival of Japanese troops in Korea in 1592 and 1597, after Eitoku's death. TM

Ludovico Teixeira (1564 – 1604)

16. *Map of Japan*

1595
Copperplate print; ink and color on paper
47 × 55 cm (18½ × 21⅝ in.)
Kobe City Museum

During the half century after the Portuguese "discovered" Japan in 1543, the Japanese archipelago was represented on maps in a variety of shapes, inspired by information that was accurate but insufficient. Sometimes Japan appeared as a bow-shaped island chain, other times as a peninsula that projected from the Asian continent; occasionally its western part, ending with the Kii Peninsula, was presented as the entire country. Most of these maps were made by Portuguese cartographers, although the knowledge gleaned from Portuguese exploration also reached Flanders. There, maps arranged sequentially were published for the first time in Ortelius's *Theatrum orbis terrarum* (multiple publications, 1570–1612; see cat. no. 12). This map of Japan by Ludovico Teixeira (1564–1604), a Portuguese Jesuit and cartographer, appeared in Ortelius's *Theatrum* in 1595. Incorporating a considerable quantity of information collected in Japan, it allowed Europeans to "discover Japan" in both name and reality. Here Japan is recognizable at a glance. The names of Japanese provinces written (in Latin) on the map make it clear that it was based on the early Japanese maps known as *gyōki-zu* (see cat. no. 17); however, the shapes of certain elements, such as the island of Kyushu, show some refinements. Since maps of Japan had never been printed or distributed in Japan, Europeans came to know the shape of the country earlier than the Japanese themselves.

Inaccurate information about the Korean Peninsula resulted in its depiction on this map as an island; labeled "Corea Insula" (Island of Korea), it is the large, attenuated, vertically oriented island to the west of the Japanese archipelago. A lake that resembles Lake Biwa appears near the center of Japan, and a city in the north is identified as Meaco (Miyako, which means "capital"—the name often used at the time for Kyoto). The longitude of the city is given as 153 degrees. Teixeira may have based his map on the meridian of the Portuguese island Cape Verde, some 20 degrees west of Greenwich, which would put his location of "Meaco" only 2 degrees off the actual longitude of Kyoto (135 degrees). Although Teixeira's work here is remarkably precise, its exceptional accuracy did not carry over to other maps. TM

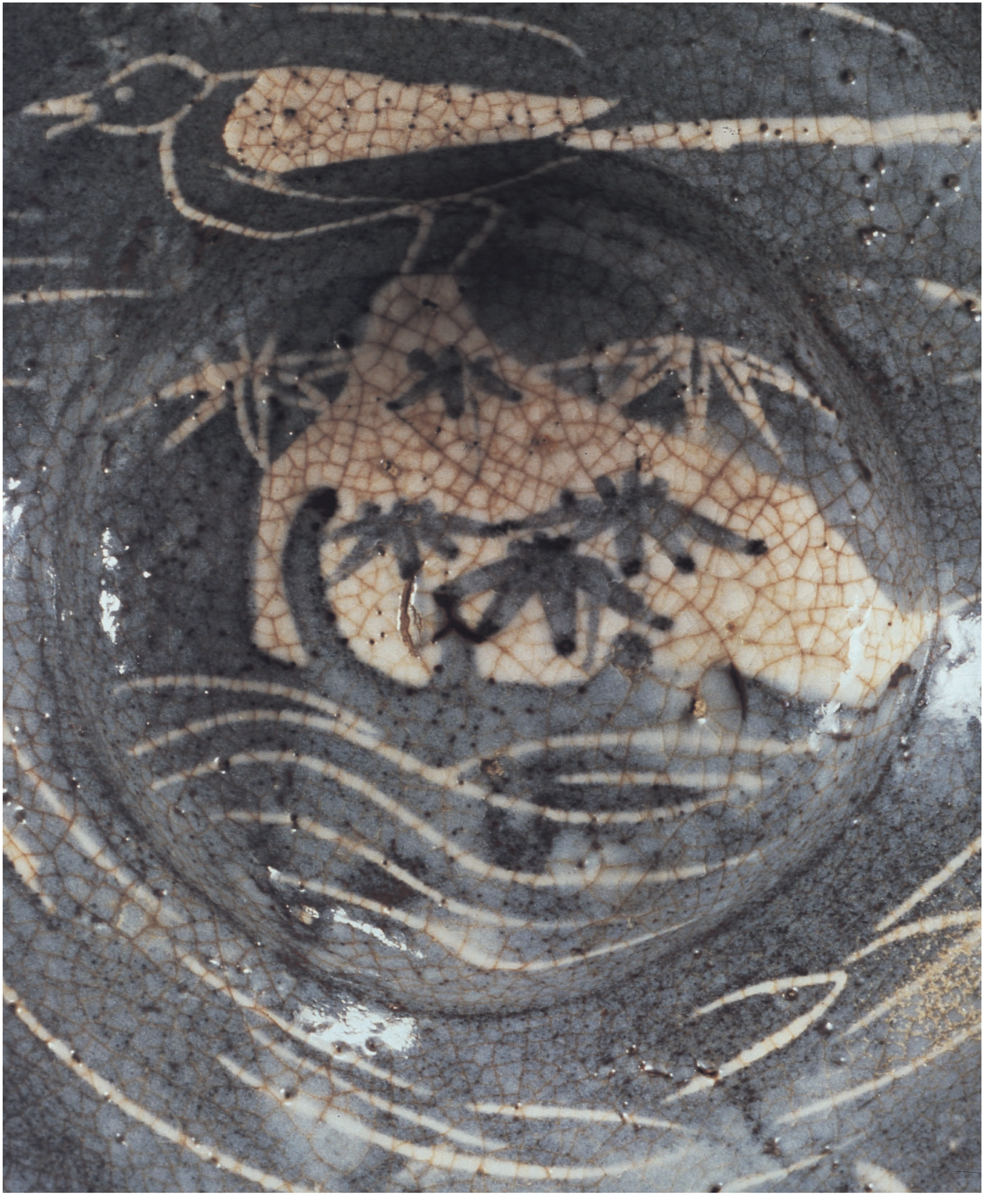
17. *Map of Japan*

Momoyama period (1573–1615), late 16th century
Two-panel folding screen; ink, color, and gold leaf on paper
59.9 × 123.8 cm (23 5/8 × 48 3/4 in.)
Kobe City Museum, Nanba Matsutarō Collection

After its establishment in the seventeenth century, the powerful Tokugawa shogunate made remarkable progress in developing accurate maps of the Japanese archipelago. In the early nineteenth century Inō Tadataka conducted a survey of the entire country under the auspices of the shogunate. His survey map, completed in 1821, was the culmination of a long-standing project of the Tokugawa shogunate, as well as a monumental accomplishment in mapmaking coming before the period of modern surveying began in the second half of the nineteenth century.

Maps of Japan made by indigenous cartographers before the Edo period (1615–1868) were very simple in execution, and few of them are extant. Called *gyōki-zu* (pictures by Gyōki), they continued a tradition of mapmaking that had been established by the Buddhist priest Gyōki (668–749) during the Nara period. Among the characteristic features of such maps are the absence of indications of topography; rounded coastline contours; and red lines connecting the provinces with Yamashiro, the area in which the capital had been located since the Heian period (794–1185). The maps also note the name of each province and its number of counties.

This map displays the basic features of the *gyōki-zu*, but it also represents an advance in map drawing. The landholding stipends of the feudal lords, for instance, are recorded beside each province's name, and the outlines of the rivers and peninsulas are intentionally exaggerated. The detailed depiction of the island of Kyushu clearly reflects the influence of the Portuguese, who traveled to Japan frequently during the latter half of the sixteenth century. A short time into the Edo period, large, detailed maps of all of Japan appeared; this map is therefore thought to date to the preceding Momoyama period. It is an important example that provides a link between the early, simplistic *gyōki-zu* and the more complex maps of the Edo period. TM



Ceramics from Mino Kilns

Gifu is a landlocked, mountainous prefecture situated near the center of the Japanese archipelago. It came into existence in 1876 through the merger of two provinces of early modern times: Hida and, south of it, Mino. Mino has long been a center of ceramics production. Indeed, the area is mentioned in *Engishiki*—a government manual of the Heian period (794–1185) compiled by order of Emperor Daigo and completed in 927—as one of ten tributary provinces in which ceramics were produced.[1]

In the middle of the sixteenth century, toward the end of the Muromachi period (1392–1573), the warlord Saitō Dōsan banished Mino's military governor, Toki Yorinari, from the province and took up residence at Inaba Castle (now Gifu Castle). Dōsan was later overthrown by his son, Saitō Yoshitatsu. In 1567, the warlord Oda Nobunaga (1534–1582) seized the castle from Yoshitatsu's son Saitō Tatsuoki and renamed the area Gifu. Mino became a key base for three successive hegemons—Oda Nobunaga, Toyotomi Hideyoshi (1536–1598), and Tokugawa Ieyasu (1543–1616)—as they struggled for military and political control of the emerging nation of Japan. It was during this unique, tumultuous period that Mino ceramics emerged, most notably the types of ware called Yellow Seto (*kiseto*), Black Seto (*setoguro*), Shino, and Oribe.

Mino Ceramics of the Momoyama Period

In the decades around the end of the seventeenth century, potters in the Tōnō region (eastern Mino) produced a rich array of new ceramics in a variety of colors and shapes, using kilns that evolved through successive reconstructions. Yellow Seto vessels, simply shaped and thin walled, featured a beautiful green glaze applied over a pale yellow ground. The Black Seto style was typified by teabowls with a cylindrical shape, vertical from the base, that set off their jet-black glaze to maximum effect. Shino ware, the first Japanese-made white ceramic style, was decorated with designs applied by brush under the glaze. And Oribe ware was characterized by an abundance of vessel forms and a variety of colors—green, black, brown, red. These styles appealed because of their originality and their startling diversity of color, form, and utility.

Yet as rapidly as the styles successively achieved widespread popularity, each abruptly died out. Perhaps the arresting qualities that quickly aroused enthusiasm also reflected an ephemeral aesthetic that people tired of with nearly the same rapidity. The popularity of these wares seems to have risen and fallen with the social and political tumult of the times. As the Momoyama-period aesthetic taste of tea masters Sen no Rikyū (1522–1591) and Furuta Oribe (1543/44–1615) gave way, in the period of social stability under the Tokugawa shogunate, to that of their successor Kobori Enshū (1579–1647), Mino ceramics yielded their primacy to the ceramics of Kyoto, particularly to ornate, polychrome porcelain ware with brushed designs. Even kilns in Mino stopped producing Shino, Oribe, and other styles of the Momoyama period to concentrate on Ofuke ware, an ash-glaze type modeled on celadon porcelain.

After three centuries of oblivion, Momoyama-period Mino ceramics returned to the spotlight. In 1930 the Mino potter Toyozō Arakawa (1894–1985) discovered shards of old Shino ware in the Mino area. Along with the many mysteries of the pottery styles themselves, the long drama of the Mino ceramics tradition—the sudden birth of these wares, their abrupt disappearance, and their chance reemergence in modern times—continues to capture the imagination.

Opposite: Wagtail on a rock, detail of Gray Shino ware dish (cat. no. 26)

Yellow Seto

The history of Momoyama-period Mino ceramics begins with Yellow Seto (*kiseto*) and Black Seto (*setoguro*). The yellowish coloring of thin-walled Yellow Seto vessels is achieved by mixing yellow clay into the ash glaze. These wares are prized for glazes with a crinkled, moist-looking texture called the *aburage-de* (fried tofu) effect. Incised designs presenting a limited number of motifs, principally irises, plum blossoms, daikon radishes, and written characters, are the main decorative feature. The typical Yellow Seto vessel is a large bowl, plate, or *mukōzuke* serving dish with an encircling flower pattern incised inside or around the rim. A green copper sulfate glaze called *tanpan* is often applied over the incised designs, and charred iron glaze provides additional accents (as, for example, on cat. no. 19). While large bowls and *mukōzuke* make up the bulk of Yellow Seto ware, the type also includes tall vases without brushed or incised markings that were thrown on the wheel by a special method.

Yellow Seto wares with incised designs were produced during the last quarter of the sixteenth century in the type of kiln called *ōgama* (great kiln). The *ōgama* was a large, single-chamber pit kiln widely used before the advent of the multichambered climbing kiln that made mass production possible. Excavated shards of Yellow Seto *mukōzuke* serving dishes marked with the dates Bunroku 2 (1593) and Keichō 8 (1603) are evidence that Yellow Seto ware was made in the Bunroku (1592–96) and Keichō (1596–1615) eras. This exhibition includes a very early Yellow Seto teabowl (cat. no. 18), contained in an inscribed box, that is in the style favored by tea master Kitamuki Dōchin (1504–1562), under whom Sen no Rikyū studied. The teabowl's only design is a single line incised around its body, and in its glaze there is not yet any trace of the yellow clay unique to Yellow Seto. In form the bowl is similar to the spare Raku ware developed in Kyoto by Sen no Rikyū (cat. no. 7).[2] It is entirely glazed, including on the underside of the base. The teabowl is thought to have been made during the latter half of the sixteenth century.

Yellow ceramics were long thought to have originated as a further development of ash-glazed wares. However, studies in recent years have highlighted the similarities between Yellow Seto and South China three-color (*sansai;* Chinese: *sancai*) ware, a style of green-glazed "soft" ware produced at Quanzhou and other kilns in China's Fujian province during the Southern Song (1127–1279) and Yuan (1271–1368) dynasties. South China *sansai* vessels were fired at a low temperature and typically display brown-glazed designs in areas not covered by green glaze; Yellow Seto wares resemble them in both shape and decorative features. Yellow Seto can be thought of as a style in which the green and yellow of South China *sansai* have been reversed—possibly because Momoyama-period potters were not skilled enough at firing green glazes to achieve the luster of *sansai*'s green.[3] Plates with a three-color glaze and an encircling flower design that are so similar to South China three-color wares that they can easily be mistaken for them have been excavated in the Nakano-chō district of Kyoto;[4] at the same site, *mukōzuke* serving dishes closely resembling Oribe ware have also been found (see cat. no. 35). As scholars increasingly scrutinize the early types of Kyoto ceramic ware that predated Raku, attention is likely to focus more and more on possible connections between Kyoto ware and the origins of Yellow Seto ware and Oribe ware.

Black Seto

Black Seto is also known as *hikidashi-guro* (withdrawn black) because the black color was produced by removing the iron-glazed pot from the kiln with tongs during the firing and cooling it rapidly. The tongs left marks in the glaze, but these were appreciated as part of the vessel's aesthetic features. While excavated examples of Black Seto ware include bowls shaped like Raku teabowls, all the Black Seto teabowls that have been preserved through the centuries are strictly cylinder-shaped, with the sides rising straight up from the base. In some cases these sheer, robust sides have been scraped roughly with modeling tools (see cat. no. 21). The resulting vessel forms reflect a taste that is clearly distinct from the serene aesthetic of either Raku teabowls or the Yellow Seto teabowls preferred by Dōchin. Another difference is that Raku ware has a lightness and a mellow quality

unique to *uchigama* firings (the firing of pots one at a time in small, low-temperature kilns), while Black Seto ware has a rustic, hard-fired, weighty feel. Raku is built by hand and glazed all over, including inside the foot. Black Seto ware is wheel-thrown and left unglazed around the raised foot.

Black Seto teabowls have a feature called *chadamari* (tea pool), a small hollow inside at the bottom center. Teabowls thought to be from a slightly later time show a shift from the short, cylindrical form known as *hanzutsu* to an even squatter cylindrical form, in some cases narrowing toward the rim (cat. no. 20), and a foot so low that it almost seems the entire underside of the bowl is resting directly on the table. A distinct development is observable in the Black Seto type: beginning with calm, gentle forms like those of Raku ware, it progressed to more distinctive cylindrical forms, and on to bold deformation, which in turn led to the warped, "clog-shaped" teabowls of the Oribe Black style.

Like Yellow Seto, Black Seto ware was produced during the second half of the sixteenth century. It was previously believed that Black Seto was made in *ōgama* kilns and Oribe Black in multichambered climbing kilns, but from excavated ware it has since been shown that some of the first works of Oribe Black were also fired in *ōgama*.[5]

Though both Yellow and Black Seto wares were produced at Mino, the all-black *setoguro* style has an austere, even ascetic character when compared to the thin, rather chic appearance of Yellow Seto. What precedents inspired the two types and which appeared first remain open questions. There was an exchange of influence, it is believed, between Black Seto ware and Kyoto-made Raku ware. In early stages, the forms of Black Seto ware imitated those of typical Raku teabowls, while the Black Raku style adopted the Black Seto technique in which the black color was achieved by pulling the vessels from the kiln during the firing process. The changing tastes of the capital thus exerted considerable influence on creative trends in the centers of ceramics production. Today, steadily advancing research on Black Seto ware continues to uncover new facts.

Shino

Shino ware is possibly the most widely appreciated style of Mino ceramics today, having enjoyed a surge of popularity following its mention in Yasunari Kawabata's famous novel *A Thousand Cranes* (*Senbazuru*; 1949–51). Shino was the first distinctly Japanese style of white ceramic ware and the first ware in Japan with designs applied by brush under the glaze. Previously, Japanese potters produced an approximate simulation of white porcelain with ash glaze. In Shino they created a beautiful new style of ware—and with it new forms—by using feldspar to achieve a pure white glaze and by including iron-rich clay in the body of the pot, which produces a deep scarlet color under the glaze.

Shino ware can be classified into various types according to the technique used. Plain Shino (*muji-shino*) is without incised or painted designs. Picture Shino (*e-shino*) has simple pictures and patterns painted in *oni-ita* (an iron-based pigment) beneath the feldspar glaze (cat. no. 25). In Marbled Shino (*neriage-shino*), *oni-ita* is kneaded into the clay, producing two-color patterns within the clay itself. Gray or Mouse-Gray Shino (*nezumi-shino*) is produced by coating the entire vessel with *oni-ita* clay slip, etching a design with a utensil that scrapes the coating off, then adding a feldspar glaze to bring out the design in white (cat. no. 24). Shino also comes in an array of vessel types, including teabowls, larger bowls, plates, *mukōzuke*, vases, water jars, and incense containers. Shino teabowls alone comprehend a wide variety of forms, from high-set bowls and Black Seto–style cylinders to distorted shapes like those found among Oribe ware.

Unlike the designations Yellow Seto and Black Seto, whose names derive from the Seto region in which they originated, the origin of the name Shino remains unclear. And, while it is known that Shino ware appeared slightly later than Yellow Seto and Black Seto, a precise date for its beginning has yet to be determined. The earliest mention of "Shino" in the historical record is thought to refer to something other than the Shino ware of Mino.[6] The evidence of excavated works suggests a gap between the period when Shino ware was produced in Mino and that of its distribution in Kyoto.[7] Despite the significance of Shino as the long-awaited, first

Japanese-made style of white ceramics, the historical record of its emergence is far from sufficient.

Essentially, however, these mysteries surrounding Mino ceramics stem from the fact that Mino ware was not initially recognized as a distinct category. Well before the Momoyama period, Mino pottery was distributed as "made in Seto." With potters of that time migrating easily between the Mino and Seto areas, which were separated by a single mountain pass, there was little need to distinguish the two. It was Seto that controlled the key distribution channels. Furthermore, in the Edo period (1615–1868), when Mino came under the direct control of the Tokugawa shogunate, all ceramic production in Mino was regulated by officials of the Owari domain. When porcelain production began in the region during the Bunka and Bunsei eras (1804–30), the Owari authorities, exerting strict control over production, ordered all Mino-made ceramics to be delivered to government-operated trading establishments in Nagoya, where they were sold under the brand name Seto.

Thus Mino-made ceramics were long branded as products of Seto and given names such as *kiseto* and *setoguro*.[8] It is clear that even long after Mino was released from Seto control after the Meiji period (1868–1912), many natives of Mino believed that Mino ceramics of the Momoyama period had been made in Seto.

For this reason it was a momentous event when in 1930 Toyozō Arakawa found a Shino teabowl shard with a bamboo-shoot decoration in the Mino area, in what is now the city of Kani, Gifu prefecture (cat. no. 34). This discovery shattered the established view of the region's ceramics-producing history. The find touched off an unprecedented boom in excavation, after which calls for measures to protect important historical sites led to proper research and preservation work. These confirmed that Yellow Seto, Black Seto, Shino, and Oribe wares—all previously believed to be the products of Seto—were in fact made in Mino.

Thus, only in the early years of the Shōwa era (1926–89) were the first steps at last taken toward a correct understanding of Mino ware. This recognition was not unrelated to the influx of Western intellectual culture and the burgeoning of individualism that began in the Meiji period. At about this time, interest in ceramics shifted from wares used for eating to works of industrial art produced as part of an effort to promote the ceramics industry—some of which carried the weight of Japan's national prestige when they were exhibited at international expositions. It was also during the time extending from Meiji to early Shōwa that opportunities arose for ceramics to be displayed with the names of the individuals who made them. This planted in the minds of many potters and ceramicists the seeds of a new identity as ceramics artists and inspired them to pursue even more specialized identities as individual artists.

Whether or not Toyozō Arakawa had developed so particular an artistic identity by 1930, his determination to devote his life to the revival of Momoyama ceramics and the restoration of Shino and Black Seto wares sprang from the fact that these were the products of his native home of Mino. After three centuries of obscurity, Mino ware thus came to enjoy wide recognition both within Japan and abroad. As potters and scholars of ceramics turned en masse toward a revival of Momoyama ceramics, open competition at such prestigious public exhibitions of industrial arts as the Japan International Craft Exhibition and the crafts division of the government-sponsored Nitten Exhibition (Japan Art Exhibition) heightened public recognition of the participating potters as ceramics artists. This exposure also provided further occasions for clarifying the distinction between Mino and Seto as ceramics-producing centers.

It is estimated that some three to four hundred established ceramics artists are currently operating in the Mino area. These artists collectively encompass a broad range of styles and techniques, including not only the traditional types of Shino, Yellow Seto, Black Seto, and Oribe wares, but also Chinese- and Korean-style ceramics and ceramic sculpture. The present-day flourishing of Mino ware owes much to the exploration of the history of Mino ceramics, which allowed today's Mino to find its origins and inspiration in the ceramics of Momoyama times.

Misato Shōmura

1. *Engishiki* 1929.
2. Chōjirō (1516–1592?), the originator of Raku, is known to have made *shishi-gawara* (ceramic tiles with a lion motif) in 1574. Very likely it was during the period of about fifteen years between then and the end of his life that he produced Raku ware at the request of Sen no Rikyū.
3. Kikuo Inoue 1997, p. 13.
4. Kyoto City Archaeological Museum 1998.
5. Kikuo Inoue 1997, p. 13.
6. "Shino" is mentioned in *chakaiki*, or diary-style records of tea gatherings, where it appears to signify a kind of celadon teabowl made in China, not Mino. Shino may have been the name of a person.
7. It is understood that in the production area of Mino, Shino wares were fired in *ōgama* kilns in the first half of the Momoyama period (1573–1615). However, in consumer cities like Kyoto, Osaka, and Sakai, where shards of Shino ware have been unearthed, they were found in the stratum dating to 1598–1615. Thus there is a difference of some twenty or thirty years between the finds of Shino in the location of its production and in the places of its consumption.
8. Conversely, works of Oribe ware produced near the end of the Edo period, now called Oribe Revival, were actually made in Seto.

18. *Teabowl*

Muromachi (1392–1573) or Momoyama (1573–1615) period, 16th century
Mino ware, Yellow Seto type; glazed stoneware
H. 8.5 cm (3 3/8 in.), Diam. at rim 10.7 cm (4 1/4 in.)
Private collection

This work is typical of the Japanese-made teabowls used during the time of the tea master Sen no Rikyū (1522–1591) and, after that, of Furuta Oribe (1543/44–1615). In the tea ceremony journal *Matsuya kaiki* (Matsuya Tea Diary), the wealthy Nara lacquerware dealer Matsuya Hisamasa noted that a bowl shaped in the *sōeki* (i.e., Rikyū) style was used at a tea ceremony held in 1586, on the 13th day of the tenth month. That Rikyū-style teabowl is thought to have been very much like the present work. The type is characterized by a profile that curves gently at the base, then rises almost vertically to the rim, although with an elegantly subtle bulge outward. Accounts of tea ceremonies written from the 1580s on often mention teabowls of a type called *seto-jawan* (Seto teabowl), and it is believed that those bowls were of the same slightly undersized type as this one. This type is now regarded as a kind of Yellow Seto (*kiseto*) ware; however, in terms of the historical development of Mino ware it belongs to the very earliest stage of Yellow Seto. Such teabowls are typically symmetrical in shape and glazed virtually all over, including on and around the foot.

According to the inscription on its box, the present work was a favorite of Kitamuki Dōchin (1504–1562), a tea master active a generation or so before Rikyū. Regardless of the veracity of that claim, it is possible that this bowl has been preserved since Dōchin's time. After Rikyū, this "Rikyū shape" became prevalent among Japanese-made teabowls and was known as the *hanzutsu* (short, cylindrical) form. The present teabowl was wheel-thrown, but had it been hand-modeled, it would have taken the form characteristic of Raku teabowls. In recent years, Mino ware teabowls of this shape have been unearthed from the ruins of castles and manor houses all over Japan. JT

19. *Fluted plate with incised design of a flower*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Yellow Seto type; glazed stoneware
H. 3.5 cm (1 3/8 in.), Diam. 29.1 cm (11 1/2 in.)
Tokyo National Museum

Painted with brown and green glazes on a yellow base, Yellow Seto (*kiseto*) ware is thought to have derived from the three-color ware (*sansai*) made in southern China. The shallow form of this plate was likely based on that of a Chinese celadon prototype. The fluting was shaped by drawing the fingers through the clay. Incised decoration, here of a wildflower, and the distinctive yellow clay body are characteristic of Yellow Seto ware. The green glaze, called *tanpan*, gets its coloring from copper. During the Momoyama period, Japanese potters went beyond the imitation of Chinese ceramics to devise their own approaches. The features evident in this piece—incised motifs and coloring learned from three-color ware, the adoption of a celadon shape, and the depiction of dainty rather than flamboyant flowers—are all typical of ceramics created during the Momoyama period. YI

20. *Teabowl, named Oharame (Woman of Ōhara)*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Black Seto type; glazed stoneware
H. 8.7 cm (3⅜ in.), max. Diam. at rim 13.3 cm (5¼ in.), Diam. at foot 6.1 cm (2⅜ in.)
Private collection

EX COLL.: Sakai family; Joshun'an Morikawa

Black Seto ware (*setoguro*) is also known as *hikidashi-guro* (withdrawn black), a reference to the technique by which the iron glaze is turned black: tongs are used to remove the piece through a viewhole from the still-blazing kiln, so that it cools rapidly. With Black Seto ware, this method was used exclusively for teabowls of deep cylindrical form, with a low foot and a patternless, jet-black glaze.

This teabowl is one of the most clean-lined and graceful examples of the Black Seto type. It rises perpendicularly from the base to a somewhat thick, gently undulating rim; the body shows vertical marks from the modeling tool used to carefully strip off and shape the clay. The glaze covers the entire vessel except for an area around the foot. The foot has been trimmed to a minimal height, and the turning tool used to finish it left a protruding whorl mark at the center of the base.

A Black Seto teabowl with similarly classic features, another superb example of the type, is in the Omote Senke Fushin'an collection, Kyoto.[1] That bowl is named Oharagi (Trees of Ōhara); some think that the present work was named with Oharagi in mind.

Oharame passed from the Sakai family of Wakasa (now part of Fukui prefecture) to Joshun'an Morikawa (1887–1980), a leading tea master in the Nagoya area. MS

1. S. Furukawa 1983, pls. 41, 42.

21. *Teabowl*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Black Seto type; glazed stoneware
H. 9.3 cm (3⅝ in.), max. Diam. at rim 12 cm (4¾ in.)
Mary and Jackson Burke Foundation

Among the earliest types of teabowl in a purely Japanese style, Black Seto (*setoguro*) bowls such as this one are generally of a roughly cylindrical shape, with a very low foot and a deep black glaze. The jet black color was achieved by pulling the bowl out of the kiln in the final phase of the firing, causing it to cool rapidly.[1] The marks of the tongs used to grasp the bowl are visible both inside and outside at a spot just a few centimeters below the rim. The bowl was thrown on a slow-moving, hand-rotated potter's wheel and, after a period of drying, was trimmed to reduce its weight and make it easier to handle. The base was trimmed to create a low, relatively small foot rim. The lower exterior walls were roughly shaved in a vertical direction, and this trimming had not just a practical purpose but also an aesthetic impact, breaking up the otherwise smooth and symmetrical appearance of the lower part of the bowl.

Bowls of the Black Seto type are thought to have been made beginning in the 1570s. Fired in the same *ōgama*-type kilns that produced Shino and Yellow Seto wares, Black Seto bowls represent an important step away from the elegant and exact shapes of imported Chinese ceramics. It is all but certain that Black Seto wares were an important influence on the tea master Sen no Rikyū (1522–1591) in his development, sometime around 1580, of Raku ware, which featured black bowls among its earliest products.[2] Ceramics specifically made for use in the tea ceremony were in growing demand, and the development of Black Seto teabowls helped direct tastes toward a freer, more idiosyncratic approach that eventually found its fullest expression in the Oribe tea wares of the early seventeenth century.

ALM

1. Wilson 1995, pp. 160–61.
2. Murase 2000, p. 237.

22. *Teabowl, named Umegaka (Scent of Ume Plums)*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Red Shino type; glazed stoneware
H. 8.3 cm (3¼ in.), max. Diam. at rim 13.5 cm (5⅜ in.), Diam. at foot 5.4 cm (2⅛ in.)
The Gotoh Museum, Tokyo

EX COLL.: Matsudaira Harusato (Fumai)

Produced in the Mino region (now the southeastern part of Gifu prefecture), Shino ware is an important type in the family of ceramics today known as Mino ware. There are many excellent examples of Shino ware teabowls among tea ceremony vessels produced from the Momoyama period on. While white feldspar glaze is characteristic of Shino teabowls, some are tinted with gray, red, or other colors produced by *oni-ita*, a rust-colored iron pigment used for decorating ceramics. A reddish hue may also result from iron contained in the distinctive Shino clays. Although bearing no pictorial design or pattern, this teabowl is an example of Red Shino ware, in which the iron in the clay imparts a reddish color to the white Shino glaze. Shards of the same type unearthed at the Takanenishi kiln in Toki, Gifu prefecture, suggest that this bowl was also produced there.

The bowl's form, with its broad "hip," resembles that of another well-known teabowl, the Gray Shino vessel called Mine no momiji (cat. no. 24), but the base of the present bowl is rounder. The application of the glaze leaves a triangular area bare around the foot. The bowl's lack of decorative motifs and symmetrical shape are thought to have been inherited from older teabowl forms, making it a valuable source of information on how Shino teabowls evolved over time. Although few Mino ware teabowls from the Momoyama and Edo periods are known with certainty to have been owned by particular tea masters, this one was among the most prized possessions of the late-Edo-period daimyo and tea master Matsudaira Harusato (also known as Fumai; 1751–1818), who gave it the name Umegaka, meaning "Scent of Ume Plums." AN

23. *Teabowl, named Furisode (Long-Sleeved Kimono)*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Shino type; glazed stoneware
H. 8.3 cm (3 1/4 in.), Diam. at rim 13.5 cm (5 3/8 in.), Diam. at foot 6.6 cm (2 5/8 in.)
Tokyo National Museum

Two innovative features of Shino ware were white coloring and the incorporation of painted designs; by these it attempted to approximate the appearance of Chinese white porcelain and blue-and-white ceramics. This teabowl, however, with its slightly reddish hue and apparently abstract motifs, is not really white, nor are the painted designs clearly discernible. The bowl's name, Furisode (Long-Sleeved Kimono), is inscribed on the box for the teabowl and perhaps expresses what the diverse lines on the surface suggested to its owner. Because of its ambiguous decoration and off-white coloring, this teabowl is highly valued by tea ceremony connoisseurs. While representational designs can be created with the Shino technique, none appear on this bowl. Its design reflects a preference for abstraction in keeping with Muromachi-period tea aesthetics, here carried into the Momoyama period. YI

24. *Teabowl, named Mine no momiji (Maple on Mountain Peaks)*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Gray Shino type; glazed stoneware
H. 8.9 cm (3½ in.), Diam. at rim 13.5 cm (5⅜ in.), Diam. at foot 6.4 cm (2½ in.)
The Gotoh Museum, Tokyo

Important Cultural Property

This example of Shino ware of the type called Gray or Mouse-Gray (*nezumi*) has a grayish color produced by the glaze and firing technique. A slip of *oni-ita*, a rust-colored iron pigment used for painting ceramics, was applied to the entire inside of the vessel and the outside of the upper body. Then bladed tools were used to scrape off part of the *oni-ita*. Shino glaze applied over that gave the entire area down to the edge of the foot a whitish cast; at the scraped-off areas the white design stands out. The design, mainly a turtle-shell pattern, continues into the bowl's interior. The treatment closely resembles that of picture- and pattern-decorated Oribe ware, suggesting a connection between this piece and the emerging style of Oribe ware.

The name Mine no momiji (Maple on Mountain Peaks) written on the bowl's box is thought to have been brushed by tea master Kobori Gonjūrō (1625–1694), making this work, like the Red Shino teabowl Umegaka (cat. no. 22), one of the few teabowls confirmed as having been owned or used by a tea master of the Momoyama or Edo period. It also shares with Umegaka a "broad-hipped" form, although the present bowl has an undulating rim and a diagonal cut in its base. The bowl's name presumably suggests that the undulating rim evokes mountain ridges, and the reddish undertones of its glaze, autumn maple leaves. This highly regarded work attesting to Momoyama-period craftsmanship ranks with the Shino teabowl Unohanagaki (Hedge of Unohana Flowers; fig. 18)[1] and the Gray Shino teabowl Yama no ha (Edge of the Mountain; Nezu Art Museum, Tokyo; Important Cultural Property);[2] together they are the three most prized Shino ware teabowls. AN

1. R. Kuroda 1984, pls. 2, 3.
2. Ibid., pl. 11; Hickman et al. 1996, no. 95.

25. *Water jar*

Momoyama (1573–1615) or Edo (1615–1868) period, late 16th–early 17th century
Mino ware, Picture Shino type; glazed stoneware
H. 18.3 cm (7 1/4 in.), Diam. 18.9 cm (7 3/8 in.)
The Cleveland Museum of Art, John L. Severance Fund 1972.9

Water jars (*mizusashi*) of Shino ware are relatively rare and are highly prized. (A Shino water jar is featured in the 1952 novel *A Thousand Cranes* by Yasunari Kawabata, Japan's first recipient of the Nobel Prize for Literature and a connoisseur of tea ceramics.)[1] The piece shown here is considered one of the finest examples known. The rough irregularity of the form and the bold glazing and decoration reflect the adventurous spirit of the Momoyama period, when warriors battled each other to gain sway over ever-larger areas of Japan.

The pale, viscous, feldspathic glaze of this Picture Shino (*e-shino*) piece acts as a canvas for the scene, sketched in abbreviated brushstrokes, that gives some viewers the impression of reeds and boats on a lake.[2] On the jar's opposite side, halves of three concentric squares hang like riddles from the strongly fashioned arrow-notch rim. Like ink paintings of the fifteenth and sixteenth centuries, the decoration leaves wide areas of undecorated space, allowing one to savor the endless variety of the thick, glowing, icing-like glaze. The base displays only the roughest trimming; the piece was removed from the wheel by the quick and effective string-cutting method, which left its telltale shell pattern on the bottom.

While in general Shino tablewares maintain a link to their Chinese porcelain forebears, the potter of this water jar has completely broken with the glazed ceramic tradition to create a work having much more in common with the unglazed wares of Iga (see cat. nos. 9, 10). Evident "flaws," such as the unglazed area toward the bottom on one side, fingerprints on the other side, and the blemished rim (caused either by stacking another piece on top or by firing the piece in an inverted position), only add to the spontaneity and freedom the piece embodies.

Though never handled by guests, the water jar plays an important visual role in a tea ceremony. It is one of the first vessels to appear and the last to be taken away, and together with the kettle it provides a positional and aesthetic anchor for the other, smaller utensils. The greatest challenge presented by using this splendid jar in a *chanoyu* meeting would be finding a way to prevent the other utensils from being overwhelmed by it. ALM

1. And see the illustration of the water jar bearing the name Kogan (Ancient Riverbank; Nezu Art Museum, Tokyo), which was chosen to be the cover image for Seattle Art Museum 1972.
2. Fujioka 1977, pl. 90.

26. *Dish with design of a wagtail on a rock*

Momoyama period (1573–1615)
Mino ware, Gray Shino type; glazed stoneware
H. 11.6 cm (4 5/8 in.), Diam. 28.5 cm (11 1/4 in.)
Tokyo National Museum

Important Cultural Property

White Shino ware offers the possibility of freely painting designs in colored glaze on a white base, without relying on engraving or stamping. In this it resembles ink painting, in which black ink is applied to white paper. The making of Gray Shino ware is, conversely, a sgraffito process. First a colored slip containing ferro-manganic pigment, known as devil-board (*oni-ita*), is applied to a white clay vessel; some areas may be left uncovered. To produce a design, the iron slip is scratched away, exposing the white clay base. Then the vessel is covered with feldspar glaze, which when fired over the *oni-ita* will result in a gray surface. Thus, Gray Shino ware features white designs against gray backgrounds.

On this shallow basin (see also the detail on p. 66), the central area left uncovered by the *oni-ita* slip is shaped like a projecting rock. Below the rock, lines to convey flowing water were created by the sgraffito technique. The wagtail perched on the rock, the bamboo grass, and even a suggestion of wind were similarly etched. On the white rock, additional leaves of bamboo grass are painted with pigment containing iron. Evoked within this slightly squared dish is a complete world, where the wind blows, a stream flows, and a wagtail rests on a rock.

A similar design of a wagtail also appears on a fragment of textile (cat. no. 166). YI

27. *Dish with design of summer dianthus and turtle-shell pattern*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Gray Shino type; glazed stoneware
H. 6.3 cm (2 ½ in.), Diam. 26.6 cm (10 ½ in.)
The Gotoh Museum, Tokyo

Although this dish covered with *oni-ita* iron slip is classed as Gray Shino, its overall reddish color—a variation that came about during firing, possibly because the iron slip was thickly applied—gives it an appearance more red-rust than gray. This unusual coloring makes the dish a highly valued example of the Gray Shino style. The underside of the dish is also covered with both iron slip and white Shino glaze, but because the iron slip there is quite thin, the result is a pale gray color different from that on top. Since the dish was glazed all over, it was set on ceramic supports during firing to keep the glaze from fusing to other objects, and it bears six "eye prints" left by the supports. The vessel has three feet; its low, inward-curving rim is thick and solid-looking yet smooth to the touch. It bears a striking design of summer dianthus, produced by quickly and confidently scraping away the *oni-ita* slip with a bladed tool, and a turtle-shell pattern painted in iron pigment in the reserve space not covered with *oni-ita*. It is thought to have been made at either the Motoyashiki or the Inkyonishi kiln in what is now the district of Izumi-chō in the city of Toki, Gifu prefecture.

The dish has a box with a lid, the underside of which carries an inscription written in rather large characters in a calligraphic style of the Edo period (1615–1868). It reads simply "Ko-shino-yaki hirabachi" (Old Shino ware shallow dish). The inscription does not seem to have been written by a tea master, and thus it is likely that the dish was passed down as an item of everyday use. This is the usual situation with Mino ware dishes and plates; almost all of them were handed down as everyday tableware and have no accompanying inscriptions by tea masters. They have been the objects of particular appreciation only since the Meiji period (1868–1912), when they were adopted for use in the tea ceremony as *mukōzuke* and dishes for sweets. AN

28. *Serving dish with design of vines*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Gray Shino type; glazed stoneware
H. 7.3 cm (2 7/8 in.), W. 28.5 cm (11 1/4 in.), D. 27 cm (10 5/8 in.)
Mary and Jackson Burke Foundation

This piece was created as a communal serving dish for use at formal gatherings such as the *kaiseki* meal that is part of a tea meeting. It is constructed of the medium-fine, off-white clay typical of Mino wares and was thrown on a handwheel, then shaped into a nearly square form with rounded corners. Following a period of drying, the base was trimmed and smoothed to a thickness roughly equivalent to that of the walls, and three small, square feet were added. The entire piece was then covered in a thin iron wash, after which the design was incised through the wash, revealing the white clay below. After the characteristic thick feldspar-and-ash glaze had been applied to the entire exterior, five clay firing spurs were attached to the bottom of the piece to prevent it from sticking to the dish below it. Mino wares of the late sixteenth century were fired in wide, partially subterranean kilns called "great kilns" (*ōgama*), a term used to distinguish them from the earlier, smaller tunnel kilns. A dish of very similar appearance in the Museum of Fine Arts, Boston, has been tentatively attributed to the Kujiri kilns near the city of Toki.[1]

The piece is decorated only on its upper surface. A narrow border of grouped vertical lines alternating with whirlpool marks encloses a rather naturalistic depiction of grapevines. The vines appear to grow out of an undefined ground at one end of the dish, upon which an inverted basket rests, breaking the approximate symmetricality of the composition. Although the borders on Shino wares are thought to derive from the bands and borders on Chinese blue-and-white porcelains imported into Japan, it is clear that the Chinese influence on the structure and decoration of this example was minimal. ALM

1. Museum of Fine Arts, Boston 1982, p. 67.

Underside, showing three protruding feet and five round marks left by firing spurs

29. *Square serving dish with design of grasses*

Momoyama (1573–1615) or Edo (1615–1868) period, late 16th–early 17th century
Mino ware, Gray Shino type; glazed stoneware
H. 4.5 cm (1 3/4 in.), W. 23.4 cm (9 1/4 in.), D. 20 cm. (7 7/8 in.)
The Cleveland Museum of Art, John L. Severance Fund 1966.24

Shino vessels such as this one are among the earliest glazed ceramic serving dishes made in Japan. Before the development of such wares, imported ceramics (mostly from China) were used to serve food, along with the wood, lacquer, and earthenware utensils that for centuries had been employed for that purpose. This dish shows the influence of both Chinese ceramics and native wooden products. The sloping sides of the dish and the centralized grass design with a banded decoration around the exterior derive from Chinese celadons and underglaze blue–decorated wares that were in common use among the Japanese upper classes in the sixteenth century. The dish's shape, on the other hand, probably derives from that of native-made square wooden trays.[1]

The piece was first thrown on a handwheel and then trimmed and shaped into a rectangular form. The raised areas at the beveled corners appear decorative but probably result from the shaping process and serve to reinforce the vessel. On the back of the piece, the corresponding areas are concave and descend toward the base, ending at four clay button supports.

As is the case with all Gray Shino wares, the gray color of this dish was achieved by applying an iron-oxide slip over the body prior to glazing. After the design was carved through the slip to reveal the white clay beneath, the piece was covered in a feldspathic glaze that once fired appeared thick and bubbly. In areas where the glaze is thin, such as along the outside edges of the vessel and on the bottom, the surface appears not gray but orange-red—the color typically produced by iron oxide when fired in or on a clay body. The vessel's base seems to have been dealt with rather casually, with the interesting result that the fingerprints of the craftsman who glazed the piece remain clearly visible in the thick, milky glaze. ALM

1. A square serving tray of Negoro lacquerware with beveled corners, dating from the fifteenth or sixteenth century, is illustrated in Watt and Ford 1991, no. 89.

30. *Square serving dish with design of grasses*

Momoyama (1573–1615) or Edo (1615–1868) period, late 16th–early 17th century
Mino ware, Gray Shino type; glazed stoneware
H. 4.3 cm (1 3/4 in.), W. 22.9 cm (9 in.), D. 19.7 cm (7 3/4 in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution
EX COLL.: Edward Sylvester Morse

This Gray Shino dish is very close in size and relatively similar in appearance to catalogue number 29. Circular marks visible on the back of the piece show that it was thrown on a potter's wheel before being reshaped into a square. Four triangular nub feet are at the corners of the base.

On the front, the corners each carry a form in raised relief that may represent an insect with antennae—the four appear to converge on the autumn grass depicted in the center. The grass painting ignores the contours of the plate, expanding with vibrancy and a sense of naturalism. The border along the edge, in contrast, is static and reflects the strong influence of Chinese blue-and-white porcelain and molded celadon wares. Nearly all the large ceramic dishes used in Japan before the development of Shino ware were Chinese wares of those types.

This dish is part of the vast collection of more than five thousand Japanese ceramic objects gathered by Edward Sylvester Morse (1838–1925). An American zoologist, Morse arrived in Japan in 1877 and became one of the first non-Japanese to study and collect ceramic wares made to the native Japanese taste. ALM

29

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31. *Square serving dish with design of grasses*

Momoyama period (1573–1615), early 17th century
Mino ware, Gray Shino type; glazed stoneware
H. 5.3 cm (2 1/8 in.), W. 21.1 cm (8 3/8 in.), D. 18.6 cm (7 3/8 in.)
The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 1975.268.436

Sprays of autumn grass are depicted on the square surface of this dish. The outer rim, decorated with bands of abstract patterns—short vertical bars around the corners and horizontal dashes at the sides—is like a frame for a painting. The gently swaying grass cropped by the decorated rim is reminiscent of the designs of autumn grasses executed in gold "sprinkled picture" *maki-e* on Kōdaiji-style lacquerware (see cat. no. 142). The piece was initially formed not by using a wheel but by pressing a clay slab over a kind of mold. The sides of the dish were curved gently upward and its corners rounded and shaped with indentations. Four looped feet were attached to the base. The marks left by several spurs, used to stack vessels in the kiln, are visible on the bottom.

Decoration on the dish is in white against a gray background, a particular color combination in Shino ware known as Gray (*nezumi*, literally "mouse") Shino. To produce it, an iron-rich red clay slip was first applied onto the white clay body. The designs were scratched through the slip, and the entire piece was then covered with a thick, uneven feldspathic white overglaze. In the kiln the thick glaze turned bubbly and porous, and, wherever there was slip beneath it, gray; in design areas where the slip had been scratched away, the overglaze remained white. Where the glaze was thin or accidentally not applied (mainly on the rim and the base), iron-oxide red accents emerged, an effect that is admired.

Inside the lid of the box used to store the dish is a comment inscribed in 1958 by the potter Toyozō Arakawa, who is credited with the dramatic discovery in 1930 that Shino ware originated in the Mino areas of southern Gifu prefecture.[1] According to the inscription, this dish was a product of the Mutabora kiln in Ōgaya or Yōkayō and was made in the Momoyama period. MW

1. Fujioka 1977, pp. 21–22.

Underside, showing four looped feet and marks left by firing spurs

Gleanings from Ceramic Shards

The ceramic shards presented in this exhibition are especially significant for what they tell us about the relationship between Mino and Kyoto. Mino—a province from the eighth century until 1871, when it became the central and southern part of Gifu prefecture—has for centuries been an important ceramics-producing region. The city of Kyoto, on the other hand, was from the eighth century the seat of the imperial court and government and therefore the center of Japanese political, economic, and cultural life. It is an important site of historical remains relating to the consumption of ceramic products.

As a result of the influx of pottery techniques from the Korean Peninsula, early in the fifth century a type of unglazed ceramics called Sue ware began to be produced in Japan at Suemura, in present-day Osaka prefecture. The production of Sue ware soon spread to other areas of Japan, including the province of Owari in present-day Aichi prefecture. There, potters in the area of Mount Sanage were making the ware by the late fifth century; in the ninth century they developed glazing techniques and began producing the first ceramics with ash glazes in Japan. Sanage potters with these skills then started to move north into the Seto region and the eastern Mino (Tōnō) region some twenty miles away along the northeast hills, establishing the Seto and Mino ceramics production centers, as well as others. Seto and Mino became key centers; potters migrated back and forth between them, and similar techniques were employed in both areas.[1]

At about the end of the twelfth century, ceramics artisans were broadly divided into those of the Seto area, who produced primarily glazed ware, and those based elsewhere, who produced mainly unglazed ware. A type of glazed ware called Old Seto (*koseto*) developed, mainly at Seto; like other styles, it was modeled on Chinese ceramic ware. In the fifteenth century, members of a potters' group that made Old Seto ware moved to Mino, where they began producing a type of glazed pottery that drew from the *koseto* tradition. Later in the century kiln-building techniques were improved, and underground pit kilns (*anagama*) were superseded by aboveground "great kilns" (*ōgama*; see fig. 25). Initially, *ōgama* were concentrated in the Seto area, with some scattered in Mino. In the latter part of the sixteenth century, however, many of the Seto potters' groups relocated to Mino. Seto and Mino were now putting out glazed pottery of virtually the same type. It appears that, although kilns were no longer being constructed in Seto, the term "Seto" had become synonymous with glazed ceramic ware in general, and even pottery produced in Mino was referred to by such designations as Black Seto (*setoguro*) and Yellow Seto (*kiseto*).

This exhibition focuses on the works of potters active in Mino in the later part of the sixteenth century. Before that time, as mentioned above, the production in Seto and surrounding areas was largely of ceramics that emulated Chinese models, including teabowls of the *tenmoku* type, tea caddies, tea jars, and incense burners. Before long, however, new vessel forms began to appear, such as short, cylindrical teabowls, small serving dishes (*mukōzuke*), and large dishes. Examples of the new cylindrical teabowl type are known to have been passed down from the collection of tea master Kitamuki Dōchin (1504–1562); the essential form is similar to that of Raku teabowls made at the behest of tea master Sen no Rikyū (1522–1591) by the tile craftsman Chōjirō (1516–?1592). Black Raku teabowls were also similar in form to the Black Seto teabowls of Mino. *Mukōzuke* serving dishes and large dishes began to replace lacquerware as the preferred ware for *kaiseki* (meals accompanying the tea ceremony). They first appeared in Yellow Seto ware, a sober

Opposite: Shards excavated at Kyoto (detail of cat. no. 35)

style of ware similar to three-color (*sansai*; Ch. *sancai*) ware, with coloring that derives from the presence of iron and such decorative features as patterns of scored lines and splashes of copper green glaze. Soon new types of Yellow Seto ware appeared—Decorative Yellow Seto, which featured colors different from those of standard *kiseto,* and Ash Shino—suggesting a deliberate effort to create a variety of new vessel styles.

These Mino-region trends in ceramics can be seen in the evolution of works produced at a number of kilns in the Motoyashiki area (Toki), currently the leading site of archaeological research in this field. Excavations have so far uncovered the remains of four separate kilns in the area that date from the late sixteenth to the early seventeenth century. Three have been identified as *ōgama.* Evidence has yet to be found of any Black Seto or Yellow Seto wares at the oldest of these kilns, the Motoyashiki East Kiln no. 1. Remains indicate that the no. 1 kiln was rebuilt at least twice, and therefore it is subclassified into kilns A, B, and C, with A being the oldest. There are two other *ōgama* nearby, Motoyashiki East Kilns nos. 2 and 3. On the basis of items excavated from these five Motoyashiki East Kilns, their chronological relationships have been determined: the oldest is no. 1A, and then follow, in order, no. 2, no. 1B, no. 3, and no. 1C. Some twenty-five yards to the west of these *ōgama* remains, on the same slope, are the remains of a multichambered climbing kiln (*renbōshiki noborigama;* see fig. 25), called the Motoyashiki Climbing Kiln (fig. 29). A large quantity of ceramic shards displaying the striking features of Oribe ware have been excavated from waste sites, where defective products and kiln implements were discarded, on both sides of this kiln.[2] Oribe ware seems to have enjoyed immense popularity at the time this kiln was in operation. Production of Oribe ware on an even greater scale was carried out subsequently at the Kamagane and Seianji kilns, two climbing kilns built soon after the Motoyashiki Climbing Kiln and about one hundred yards north of it.[3]

The evolution of ceramics art in this era—from the emergence of Black Seto, Yellow Seto, and other Mino wares of the Momoyama period (1573–1615) to the mass production of Shino and Oribe wares—can thus be traced in detail from the remains of kilns believed to have been built by potters' groups in the Motoyashiki area (cat. no. 32). There is a cluster of such kilns—that is, a number of kilns in a common topographical area and built in the same or in slightly different periods. A very similar development of ceramic products can be discerned from the remains of kiln groups in the surrounding mountain areas, including the Inkyoyama kilns, located in the next valley east of the Motoyashiki kilns; the Ōtomi and Jōrinji kilns, about half a mile and a mile, respectively, to the northeast; and the Ōhira and Ōgaya kilns, some one and one-quarter miles and two miles, respectively, to the northwest. There are, however, differences in type and craftsmanship among the works produced at these kilns, and examples of Shino and Oribe wares show clear differences, depending on the kilns where they were made. In addition to variations in the glazes, clays, and other materials, attributable to the fact that the kilns were in different parts of the country, there are disparities reflecting differences in technical skill and in production and distribution, processes that were unique to each kiln.[4] In any case, the Oribe ware produced at the Motoyashiki Climbing Kiln stands out from the products of the other kilns in decorative design, vessel form, glazes, and techniques used. The shards unearthed at kiln sites exhibit the features typical of each particular kiln's products, thus demonstrating the differences between kilns and generally allowing us to infer the kiln where a given work was produced from the work itself.

In the Kyoto area and elsewhere, ruins and middens of the late sixteenth to the early seventeenth century are yielding an increasing quantity of Shino and Oribe wares and other ceramic artifacts from the Momoyama period, unearthed along with various kinds of household waste from that time. One reason for the recent increase in the number of excavated finds is that whereas previously archaeological interest had centered on the ancient and medieval eras, for the past twenty years or so it has focused instead on ruins and geologic strata of the early modern period. In most cases the discovered artifacts are examples of ceramic ware left in the ruins of buildings, disposed of along with garbage, or found in the remains of structures destroyed by fire. Uncovered among

the remains of some burned buildings are multiple pieces of ceramic ware originally used in sets.[5] In addition to finds of ceramic ware associated with household ruins, there have at some sites been excavations unearthing extremely large quantities of the same kind of vessel. So far, three such sites have been surveyed in Kyoto. One, a waste pit excavated in the back garden of a merchant's residence and shop in the district of Benkeiishi-chō, has yielded a large quantity of mainly bisque-fired ceramics, among them at least 28 Shigaraki water jars, 7 Bizen water jars, and 8 Bizen sake bottles.[6] Numerous examples of mainly bisque-fired early-seventeenth-century pots have been excavated from waste pits and other locations at another site, the Tomi-no-kōji, a street in the Shimohakusan district that dates from the Heian period (794–1185). These include at least 50 water jars, 26 vases, and 17 waste water vessels used in the tea ceremony of Bizen, Shigaraki, and Iga ware, as well as more than 40 *mukōzuke* serving dishes and teabowls of Takatori ware.[7] At the third site, well-shaped ruins five feet wide and six feet deep and other small excavations in the Nakano-chō district, 1,491 ceramics restorable to at least one-third of their original form were found; of these, about 80 percent are Mino ware, including at least 154 Black Oribe (*kuro-oribe*) and Oribe Black (*oribeguro*) "clog-shaped" (*kutsugata*) teabowls and at least 223 Oribe *mukōzuke* serving dishes (see cat. no 35).[8] Many of these ceramics are believed to have been produced at the Motoyashiki Climbing Kiln. Because it is highly unlikely that so many were used at a single residence, they are thought to be rejects discarded during the distribution process. It should be noted both that the works were discarded together in very large quantities and that the types they represent were the specialties of the kilns of the Mino ceramics-producing area, especially the Motoyashiki Climbing Kiln.

All three of these Kyoto sites are located within about six hundred feet of one another along the Sanjō-dōri street. It is thought that ceramic ware wholesalers were once concentrated in the Nakano-chō area, which on a map believed to have been made in the 1620s is labeled "Setomonoya-chō," meaning "district of merchants dealing in *setomono* (Seto ceramics; literally, Seto things)."[9] It can be surmised, therefore, that the mass disposal of pots of similar styles at these sites was not a matter of their being thrown away after use but rather a case of their being discarded, for some reason, from the stocks of these ceramics dealers. This glimpse into the period's ceramic ware production and distribution (of which almost no written records have survived) is one of the important fruits of archaeological research in the field.

Ceramic shards excavated from kiln ruins not only tell us about the varieties and styles of ceramic ware produced at each kiln but also serve as evidence with which we can identify the originating kilns of other ceramic works. At the same time, shards excavated from ruins in Kyoto and other centers of consumption indicate the prevailing trends of ceramics use (for instance, types of ware used and their places of manufacture) in a given period. However, many of these unearthed materials represent types of wares not found among objects preserved in collections. Therefore it is clear that the objects passed down as valuable works of ceramic art do not give a complete picture of Shino, Oribe, and other styles of the day. Special considerations went into the selection of ceramic works treasured through the centuries. Comparing these deliberately preserved ceramic works with examples unearthed at the ruins of pottery production and distribution sites may reveal something about the criteria applied in that selection process.

In any case, ceramic shards of the Momoyama period are of compelling interest. Although those excavated from kiln ruins are presumably fragments of products discarded as defective, they nonetheless evoke the striking appeal of ceramics of the Momoyama period. Perhaps because the shards have been underground for almost four hundred years, their glazes do not show the wear of those on works preserved and prized over the same period. Oddly shaped, decorative fragments of what were once complete vessels, the shards arouse the imagination even more than the same vessels found whole would have done, and have an aesthetic appeal of their own.

Over the years, the sites of the ancient kilns of Mino have been combed by countless amateur prospectors hoping to find valuable works of old ceramic art. Regrettably, this activity has precluded a proper archaeological elucidation of the history of the region's

ceramic art.[10] Therefore the results of recent excavation work centering on the Motoyashiki Climbing Kiln in Toki are of great importance, and detailed research on the findings promises to yield many further insights in the years ahead.

Jun'ichi Hayashi

1. Some scholars draw a distinction between the Tōnō and Mino ceramics-producing centers, specifying Tōnō as the locus of the transition from ash-glazed ware to plain teabowls for everyday use during the period extending from ancient to medieval times, and Mino as the home of the production of glazed ware from the fifteenth century on.
2. S. Katō et al. 2002. While some of the Motoyashiki ruins subjected to excavation research have been exposed and exhibited as they are, others have been filled in and conserved; replicas of them are displayed at the site.
3. While the shift from *ōgama* to climbing kilns itself indicates a trend toward mass production, excavation of the ruins at Kamagane recently uncovered a climbing kiln with the same structure as the Motoyashiki Climbing Kiln but with firing chambers 1.5 times larger—confirming that efforts toward even greater mass production continued to be made after the switch to climbing kilns (excavation work carried out by the Toki City Board of Education, 2002). The additional evidence of Oribe ware unearthed at the Kamagane kiln supports the idea that it was the successor of the Motoyashiki Climbing Kiln.
4. The details of how the ceramic ware was ordered remain unclear. The fact that some are high-quality pieces with decorative and structural features requiring painstaking attention and great skill, while others are vessels of simple form and design, suggests that there would have been differences in price and cost performance.
5. Large quantities of Momoyama ceramic ware have been excavated from sites outside Kyoto as well, including ones in Osaka and Sakai. Almost all areas of Osaka and Sakai were devastated by fire during the 1614–15 Tokugawa-led campaigns to destroy the Toyotomi clan, and traces of that devastation remain in thick strata of burned earth. At sites in Sakai, what appear to be sets of *mukōzuke* serving dishes, sake cups, and other items have been unearthed from the ruins of houses destroyed by fire; at the sites designated SKT39 and SKT47, among others, sets for two to fourteen people have been found, though in most cases the sets are for about five people.
6. Horiuchi et al. 1988.
7. Hayashi 1997.
8. Nagata 2001.
9. Ōtsuka 1994.
10. It was long thought that Shino, Oribe, and other early types of ceramic ware had been produced in Seto. In 1930, when the potter Toyozō Arakawa discovered Shino ware in Mino, news of the event caused a sensation. There followed a rush to excavate old Mino kilns, and most kiln ruins in the region were dug up before they could be subjected to systematic excavation.

32. *Ceramic shards excavated from the Motoyashiki kiln site*

Momoyama period (1573–1615)
Glazed and unglazed stoneware
Historical Museum of Mino Ceramic Wares, Toki, Gifu prefecture

This group of ceramic shards was excavated from the Motoyashiki kiln remains in Kujiri, Izumi-chō, in the city of Toki. Finds at that site included the ruins of three "great kilns" (*ōgama*), one multi-chambered climbing kiln (*noborigama*), workshops, and mounds of defective products and kiln implements.

The production of glazed ceramics in the Motoyashiki area began after the introduction of *ōgama* in the later part of the sixteenth century. It is thought that the potters who built these kilns had moved to the area from the ceramics-producing center at Seto and that the initial production at Motoyashiki was mainly of bowls and plates closely resembling Seto works. Before long, however, styles such as Black Seto (*setoguro*) and Yellow Seto (*kiseto*) appeared, marking the birth of Momoyama ceramics. The Black Seto teabowls unearthed at the Motoyashiki kiln site are of the short, cylindrical type. The excavated Yellow Seto ware consists mainly of small serving dishes for use in the tea ceremony (*mukōzuke*) and other high-quality tableware. Other Yellow Seto ware types represented include Ash Shino and Decorative Yellow Seto, in which works of a given shape were often made in several different colors.

The Motoyashiki shards continue to tell the story of the development of Momoyama ceramics. Soon came the mass production of Shino *mukōzuke* and large dishes decorated with pictures and patterns and displaying certain innovations, such as a square rim or the

Shards are identified by type of ware. 1: Narumi Oribe. 2: Shino Oribe. 3: a sagger. 4: Mino-Karatsu. 5: Red Oribe. 6: Black Oribe. 7: Oribe Black. 8: Gray Shino. 9: Yellow Seto. 10: Black Seto. 11: spurs and other tools for firing. 12: Oribe Black. 13: Shino. 14: Green Oribe. 15: saggers. 16: Mino Iga

inclusion of additional decorative features. This was followed by the emergence of the even more remarkable clog-shaped (*kutsugata*) form of teabowl; black teabowls formerly made in a cylindrical shape were now distorted around the rim, body, or foot, giving rise to the style of teabowl called Oribe Black (*oribeguro*). At about the same time, the pictures decorating Shino ware became more vivid and more elaborately drawn.

Soon after the introduction of multichambered climbing kilns at the beginning of the seventeenth century, the technique of using molds to make *mukōzuke* and other dishes and bowls became prevalent, resulting in a newly enlarged range of forms. Simultaneously there appeared the characteristic type of Oribe ware that features pictorial designs and copper green glaze, known as Green Oribe. Pictures and patterns were also added to clog-shaped teabowls, creating the type that came to be called Black Oribe (*kuro-oribe*). Other styles such as Red Oribe and Narumi Oribe emerged, in which an iron-rich clay is used for the body of the vessel. When these types of wares, with their eclectic combinations of green, red, black, and white, are compared with the ceramics produced in Japan only a few years earlier, it is clear how dramatic a shift there was to the use of vivid and varied color. The fragmentary works found at the Motoyashiki kiln site display the boldness characteristic of Momoyama ceramics in general.

The vessels in the lower half of the grouping seen in this photograph were fired in an *ōgama*. Most of those in the upper half were fired in the multichambered climbing kiln, except for the unglazed, bisque-fired vessels toward the back. They are saggers—containers into which a number of clay objects would have been stacked for firing. Unglazed disks and conical pins or spurs were used for stacking the objects. They provided support and separated the bases of stacked objects from vessels beneath them, which often retained marks from the spurs, called "eye prints" (*meato*). JH

33. *Water jar*

Momoyama period (1573–1615), 1612
Mino ware, Iga type; glazed stoneware
H. 20.2 cm (8 in.), Diam. 15.6 cm (6⅛ in.)
Historical Museum of Mino Ceramic Wares, Toki, Gifu prefecture

North of the Motoyashiki Climbing Kiln in Toki is an area of flat land called the Motoyashiki remains. The residence of the kiln potter is thought to have stood in this area. Works produced at Motoyashiki, Kamagane, and other nearby kilns have been excavated at the Motoyashiki remains. This water jar is among the vessels discovered there; it is thought to have been produced at Motoyashiki. Iga-type Mino ware is similar to Iga ware proper but differs from it in glaze technique, having discrete applications of ash glaze and

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feldspar glaze, and iron glaze in running flows. An inscription on the jar's base reads, "This water jar [. . .] Keichō 17" (the seventeenth year of the Keichō era, or 1612)—making it one of the few extant works of Oribe ware to show its date of manufacture. (Another is the incense burner with lion-shaped knob in the Tokyo National Museum, cat. no. 60.) The jar was thrown on a wheel, then formed into a square shape with a slight distortion and narrowed from the midsection upward. The form resembles that of the Iga ware water jar known as Yaburebukuro in The Gotoh Museum (cat. no. 9), signaling that aspects of the Oribe style spread to Iga and other ceramics-producing centers in Japan. At Mino kilns, large vessels such as this one often doubled as saggers to hold smaller vessels during firing. JH

34. *Excavated ceramic shards with design of bamboo shoots*

Momoyama period (1573–1615), last quarter of the 16th century
Mino ware, Shino type; glazed stoneware
Left, H. 4.7 cm (1 7/8 in.), W. 5.2 cm (2 in.); right, H. 6.6 cm (2 5/8 in.), Diam. 8 cm (3 1/8 in.)
Toyozō Arakawa Museum, Kani, Gifu prefecture

The small shard of Shino ware on the left, which carries a design of bamboo shoots drawn in iron glaze, is thought to be from the same object as the two joining pieces on the right, which together make up the object's base and part of the side. The vessel is a deep, cylindrical teabowl, but small in size, suggesting also a *mukōzuke* serving dish or perhaps an ash container. Its reddish coloring stands out strikingly against a thinly applied white feldspar glaze.

These small ceramic fragments have great significance for the ceramics-producing region of Mino. They were discovered by the potter Toyozō Arakawa (1894–1985) on April 12, 1930, at the remains of the Mutabora kiln in Kukuri Ōgaya, Kani, a city in the Mino area. Just three days before, Arakawa had been in Nagoya, where he had seen a cylindrical Shino ware teabowl known as Tamagawa (Tokugawa Art Museum, Nagoya).[1] Traces of the circle of clay that had been placed beneath the bowl to prevent it from adhering to the sagger (container) while in the kiln were, Arakawa suspected, of red clay from Mino. He began an excavation of the Mutabora kiln ruins; on discovering the shards seen here, which have a bamboo-shoot design similar to the one on Tamagawa, he showed them to several leading ceramics experts and scholars.

Arakawa's discoveries created enormous interest in the excavation of ceramic shards in the Mino area. The finds unearthed demonstrated that a number of ceramic wares until then regarded

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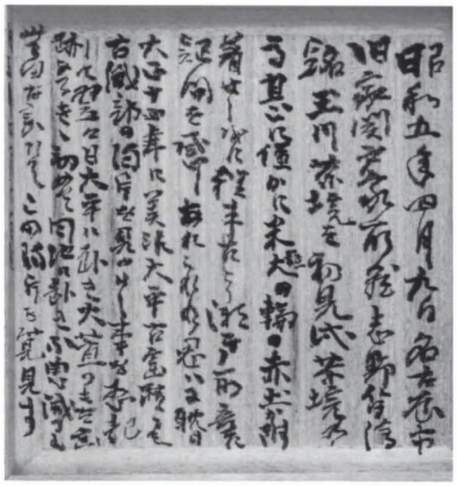


Inside of box lid, with inscription by Arakawa

as products of the Seto region—Yellow Seto (*kiseto*), Black Seto (*setoguro*), Shino, and Oribe—had in fact been made in Mino. A new term, "Mino ware," became well known both in Japan and overseas. Meanwhile, Arakawa left the Kitaōji kiln in Kamakura to set up his own kiln in Kukuri Ōgaya, where he devoted the rest of his life to reviving the Shino and Black Seto styles and other Mino types of pottery. He perfected what came to be called Arakawa Shino ware and was himself designated a Living National Treasure. Shino ware, now identified as the original ware of the Mino ceramics industry, became a spiritual cornerstone on which modern potters built when developing their own artistic talents.

Following a traditional practice observed as part of the preservation of important works of art, Arakawa prepared a box authenticating these shards and wrote on the inside of the box's lid, in his own hand, an account of their discovery. MS

1. T. Arakawa and Y. Kano 1973, pl. 1.

35. *Ceramic shards excavated from Nakano-chō, Kyoto*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Glazed and unglazed stoneware
The Kyoto City Archaeological Museum

This photograph (see also the detail on p. 88) shows some of the abundant Momoyama-period ceramics unearthed from a small site at the rear of a property on the Sanjō-dōri street in the Nakano-chō district of Kyoto's Nakagyō ward (fig. 27). The great volume and variety of the works excavated there make it highly unlikely that the vessels were discarded after use. The site and two other excavation sites in the same vicinity are thought to have once been on the property of a ceramic ware merchant.

Of the 1,491 restorable pots excavated from these sites, about 80 percent are believed to have been made in Mino. The bulk of these are examples of Shino, Oribe, and other Mino wares and present an extensive range of ceramic utensil forms associated with the tea

ceremony in the Momoyama period, including teabowls, small serving dishes, large dishes, ewers, lamp stands, tea caddies, incense containers, water jars, and vases. The majority of the teabowls are of the distorted, "clog-shaped" (*kutsugata*) type, many in the Oribe Black (*oribeguro*) and Black Oribe (*kuro-oribe*) styles. There are numerous serving dishes in diverse styles, including Shino and Oribe shallow dishes and cylindrical dishes made in molds of various shapes. One of the excavated works, a Shino ewer in the shape of a bird (in the photograph, second row from the back, center), is an extremely rare find and unlike any ceramic works handed down through the centuries. Conversely, while many Gray Shino rectangular dishes have been treasured since Momoyama times (cat. nos. 29, 30), no such dishes have been excavated from kiln ruins, and therefore it is still not known which of the kilns produced the surviving examples.

The works excavated at Nakano-chō include examples from ceramics-producing centers in Japan other than Mino, including the kilns at Karatsu, Takatori, Bizen, and Shigaraki. The examples of Karatsu ware, which consist of clog-shaped teabowls, small serving dishes, large dishes, and water jars, closely resemble Shino, Oribe, and other Mino wares in their shapes and decorative motifs. The Takatori group includes the same types of teabowls, serving dishes, water jars, and vases. The Karatsu and Takatori kilns were built by Korean potters after Toyotomi Hideyoshi's invasions of Korea in 1592 and 1597; the Karatsu kilns went into operation at the end of the sixteenth century and the Takatori kilns early in the seventeenth century. Although the works excavated at Nakano-chō include very few of the large, unglazed vessels produced in Shigaraki and Bizen, some urns and water jars in those styles have been unearthed. A few vessels with decorative features similar to those of Oribe ware have also been found. They include examples of soft-glazed ceramics known as early Kyoto ware, among them some three-color (*sansai;* Chinese: *sancai*) plates with flower ring designs modeled on South China ware. The presence, albeit in small quantities, of foreign-made ceramics, including Chinese porcelain decorated with cobalt blue glaze, Vietnamese-made bisque-fired vessels, and Korean *punch'ong* stoneware, also testifies to the great diversity of ceramics available in Japan in the Momoyama period. JH

Fig. 27. Excavation site at Nakano-chō, Kyoto, aerial view

Fig. 28. *Furuta Oribe,* Edo period (1615–1868). Wood with color and gold. Kōshōji temple, Kyoto

The Tea Master Oribe

Oribe ceramic ware is known for its distinctive look—striking copper green glazes, abstract designs, and teabowls so warped one hardly knows where on the rim to place the lips. The style takes its name from Furuta Oribe (1543/44–1615), a warrior who became a prominent tea master after the death of the tea innovator Sen no Rikyū (1522–1591). The connection between Furuta Oribe and Oribe ware is, however, far from clear.

No historical documentation clarifying this link has been found; no records demonstrate that Furuta Oribe was connected in any direct way with the materials or creative techniques used in Oribe ware, its production, or its distribution. But the fact remains that Furuta Oribe, a native of Mino (now part of Gifu prefecture), was active as a master of the tea ceremony at almost exactly the time when diverse kinds of Oribe ware made in Mino became fashionable, particularly in the capital of Kyoto. These are classified variously as Black Oribe, Shino Oribe, Green Oribe, and so on. While other kinds of ceramics took their names from the kilns in which they were fired or the regions in which they were produced, Oribe ware is named after a person; therefore, some connection between the ceramics and Furuta Oribe can be inferred. Further evidence of a close relationship between the man and the ceramic ware that bears his name comes from accounts contained in a number of diaries and other records of the tea ceremony tradition. One of the best known of these journals, the *Sōtan nikki* (Diary of Sōtan) by the Kyushu trading magnate Kamiya Sōtan (1551–1635), gives important insights into the originality of Oribe's tea ceremony style. In his account of a tea gathering held at Oribe's residence on February 28, 1599, Sōtan notes with wonder Oribe's use of "waggishly warped" Seto ware for the serving of thin tea (*usucha*).[1] Sōtan was amazed by Oribe's deliberate departure from the established practice of using Chinese or Korean teabowls for the tea ceremony and his choice of domestically produced wares from Seto. (Seto lies in present-day Aichi prefecture. In those days "Seto" wares also included those produced in the Mino region, now in Gifu prefecture.) Equally remarkable was Oribe's use of deliberately deformed bowls, the kind later referred to as Oribe *kutsujawan* (clog-shaped teabowls). Even in his lifetime, then, there were some signs of the associations that would later be made between Furuta Oribe and Oribe ware.

Still, if Furuta Oribe's taste in tea utensils was already noteworthy, the term "Oribe ware" had yet to be coined. According to art historian Jun'ichi Takeuchi, the first recorded use of the term *oribeyaki* (Oribe ware) appeared in *Chaki bengyoku shū*, a classification of tea ceremony utensils that was published about fifty years after Oribe's death.[2] Takeuchi points out that the formulation was probably used loosely to signify "ware preferred by Oribe," just as the text similarly referred to ceramic ware preferred by Rikyū (Oribe's predecessor) as *rikyūyaki*. Takeuchi concludes that only more than a century after Oribe's death did *oribeyaki* come specifically to designate the elements of form and glaze that characterize this distinctive ceramic ware.

Despite the tenuousness of the connection between Furuta Oribe and the actual features of Oribe ware, it is intriguing to explore the singular historical path by which this warrior in a turbulent age succeeded Rikyū as the leading purveyor of a cultural aesthetic at the heart of the Momoyama period (1573–1615). Furuta Oribe (his given name was Sasuke, later changed to Shigenari) was born in the domain of Mino in 1543 or 1544. This was about the time when the Portuguese became the first Westerners to arrive in Japan, and soon thereafter the Jesuit Francis Xavier and his followers began serious Christian missionary work. Oribe was a retainer of all three of the great hegemons who undertook the

political unification of Japan: first Oda Nobunaga (1534–1582) in Mino, then Toyotomi Hideyoshi (1536–1598), and finally the shogun Tokugawa Ieyasu (1543–1616). Yet he made his name not as a celebrated general, despite participating in many battles in this era of strife, but rather as a leader in the quiet world of tea ceremony.

He met Rikyū in about 1582, when Oribe was almost forty years old and Rikyū was already sixty. Rikyū regularly held tea gatherings to display items of rare excellence, mostly Chinese objects (*karamono*). Presumably, Oribe was able to witness firsthand Rikyū's revolutionizing of the tea ceremony. The gist of this revolution was Rikyū's emphasis on the aesthetic of the making of tea itself in a spare, frugally appointed teahouse, the *wabicha* style. In an important shift from the traditional focus on the ancient wares and utensils manufactured in the revered traditions of the continent, the new, austere style was marked by the use of earthy Raku ware teabowls that were contemporary and made in Japan. Rikyū based his tea style on the tea practice of his former teacher, Takeno Jōō (1502–1555), and sought to spread that practice and establish Takeno's aesthetic. This endeavor was embodied in Rikyū's use of black Raku teabowls made by Chōjirō (1516–?1592), the originator of Raku ware. Oribe, who studied tea ceremony under Rikyū, seems to have preserved a respect for *karamono* and other traditional utensils while extending and elaborating on Rikyū's fascination with Japanese-made wares. The ultimate result was the introduction of warped, misshapen, asymmetrical teabowls, as described in the aforementioned diary by Sōtan. Oribe no doubt surprised his guests by showing them white Shino ware and richly colored Mino ware, both of which display shapes and effects not seen in Raku teabowls. In contrast to the studied simplicity and austerity of Rikyū's tea quarters, the multiwindowed tearoom design attributed to Oribe brought to the tea ceremony a fresh expansiveness that was more in keeping with the bold character of warrior society.

Still, it seems clear that Oribe continued to hold Rikyū in great esteem and regarded his own style as a flowing from that of his master. The gathering of 1599 at which Oribe utilized the "waggishly warped" teabowls was held on the anniversary of Rikyū's death. Indeed, perhaps what surprised Sōtan most was Oribe's decision to introduce his new aesthetic precisely on the first anniversary of Rikyū's death after the death of Toyotomi Hideyoshi. It was by the order of Hideyoshi that Rikyū had been forced to commit ritual suicide eight years earlier. A week after the 1599 ceremony, Oribe hosted a cherry blossom–viewing tea party on Mount Yoshino. On a sign under a tree, according to the tea chronicle *Matsuya kaiki*, was written *Rikyū bōkon* (The Departed Soul of Rikyū); with Hideyoshi finally gone from the scene, Rikyū's admirers were openly inviting the departed soul of the tea master to join in the celebrations and enjoy the new blossoms with them.[3]

Other records reveal that at a New Year's tea gathering in 1601, Oribe hung in the tearoom's *tokonoma* alcove one of his favorite ink writings from Yuan-dynasty China and made extensive use of such utensils as Seto teabowls and square bowls. Typical of Oribe's style was one item described as "a Seto teabowl that went wrong in the firing." It is also reported that Oribe arranged cuts of willow and Japanese plum in a vase, choosing branches of willow so long they drooped to the tatami-mat floor.[4] According to accounts compiled from those close to the powerful Tokugawa family, among the reasons that Oribe was eventually ordered to commit ritual suicide by Tokugawa Ieyasu were accusations that he was a "defiler of treasures."[5] The charges apparently stemmed from Oribe's practice of cutting hanging scrolls he found unattractive into multiple parts or deliberately smashing perfectly formed teabowls in order to "repair" them into imperfect forms he found more pleasing. Such accounts are credible, because in a sense both Rikyū and Oribe sought to create styles of tea ceremony that shattered established values and used tea utensils to delineate new ones. It is believed, for example, that Oribe once cut a long horizontal ink writing of forty-five lines into two sections of nineteen and twenty-six lines. The original, it seems, was too large to hang in his tearoom alcove in one piece. (One of the sections is now designated a National Treasure.) A similar example included in the present exhibition is the Korean teabowl named Jūmonji (cat. no. 40). Apparently deciding the bowl was too large, Oribe split it with two crosswise vertical breaks. He then worked the pieces down at the edges and

glued them back together. This predilection for imperfect as opposed to perfect forms is a hallmark of Oribe's tea style. Even when he did not go so far as deliberately to break bowls, he held up as masterpieces works that split or broke inadvertently in the firing, such as the water jar Yaburebukuro (Burst Pouch; cat. no. 9).

Almost exactly three centuries after these events, Kakuzō Okakura (also called Tenshin Okakura; 1862–1913), an art historian who exercised tremendous influence in the development of modern Japanese art, made the following comments in *The Book of Tea* about the aesthetic lineage to which the Oribe style belonged:

> *The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material of which it was made. Vacuum is all potent because all containing. . . . One who could make of himself a vacuum into which others might freely enter would become master of all situations. . . . The dynamic nature of [Zen and Tao] philosophy laid more stress upon the process through which perfection was sought than upon perfection itself. True beauty could be discovered only by one who mentally completed the incomplete.*[6]

Elsewhere in the book Tenshin translated the concept of "*sukiya* style" in the tea ceremony as "unsymmetrical." The essence of Furuta Oribe's *sukiya* spirit and tea ceremony style lay in a distinctive appreciation for imperfection and asymmetry.

Two other factors should be mentioned here. First is the considerable influence of Zen Buddhism on the tea ceremony style of Oribe, as of Rikyū. Like Rikyū, Oribe was associated with Daitokuji, a famous Zen complex in Kyoto and a center of tea ceremony culture. In 1599 the Zen monk Shun'oku Sōen gave Oribe the Buddhist name Kinpo Sōoku. Second, Oribe's life also coincided with the first flowering of Christianity in Japan. In particular, European (*nanban*) culture and Japan's tea ceremony appear to have influenced each other more deeply at the religious level than in the area of fashion or decoration. Many of the paintings on folding screens showing Europeans (*nanban byōbu*), for example, depict tea gatherings and tea masters. Reports sent home by Portuguese and Spanish missionaries in Japan reveal a keen interest in the tea ceremony and its effectiveness as a means of communication with the local population. Moreover, it has been pointed out that the so-called Rikyū Seven, a group of daimyo tea masters regarded as Rikyū's leading disciples, almost all were Christian or had Christian connections of one sort or another.[7]

In 1613 the Tokugawa shogunate, seeking to strengthen shogunal authority over the domains of daimyos, issued a decree banning the views and activities of Christians, who advocated the politically volatile principles of equality and universal brotherhood. The following year, Takayama Ukon (1552–1615), one of the Rikyū Seven, and other Christian daimyos were expelled from Japan for their faith. With the issuing of the Laws for the Military Houses in 1614, the shogunate launched a powerful system of control and surveillance over interaction among the daimyos. By these last few years of Oribe's life, the extent of the threat that Christianity, especially among regional lords, posed to the shogunate can be measured by the fact that, according to one scholar, the combined wealth of the group of leading daimyo tea masters with whom Oribe was close (measured in *koku*, based on the rice yield) rivaled that of the Tokugawa shogunate.[8] Among the number of theories regarding Furuta Oribe's death is a tradition that he was suspected in 1615 of conspiring against the Tokugawa shogunate. Without any attempt to vindicate himself, Oribe committed suicide by his own sword, together with his son.

Hideaki Furukawa

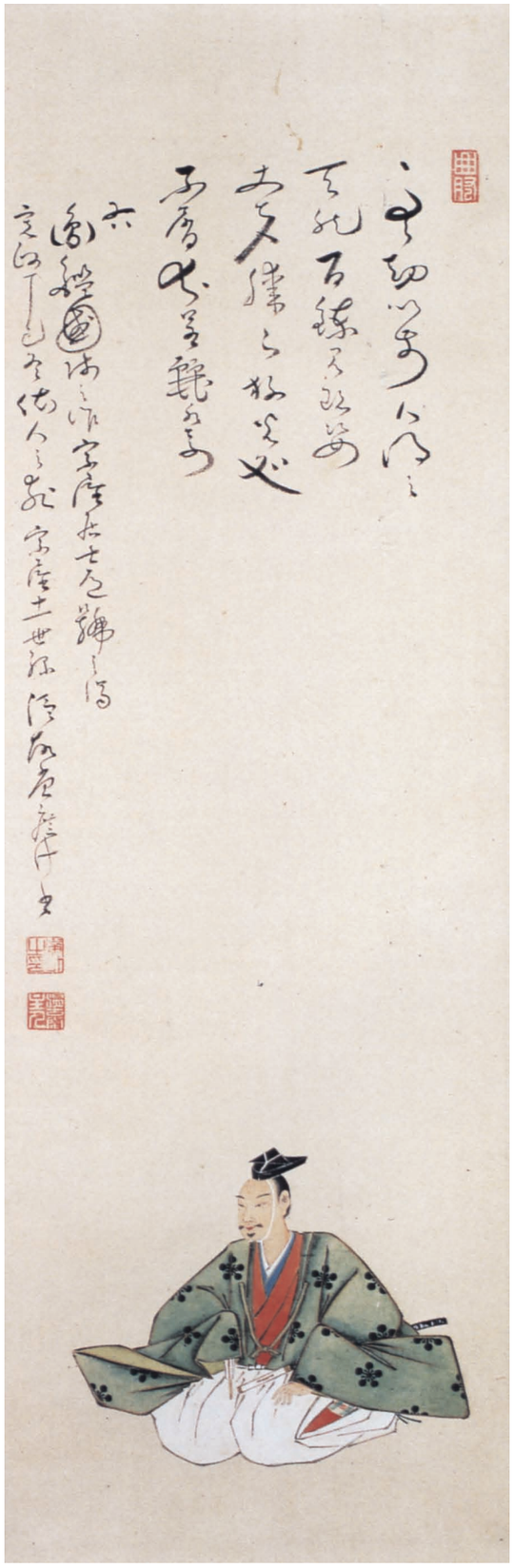
1. Kumakura et al. 1995, pp. 129–32.
2. J. Takeuchi 1976, pp. 46–49.
3. Sen, Sen, and Sen 1989, p. 105.
4. Kumakura et al. 1995, pp. 132–35.
5. Ibid., pp. 145–47.
6. Okakura 1956, pp. 45, 70.
7. The "Rikyū Seven" are: Gamō Ujisato (1556–1595), who was baptized in 1585, taking the baptismal name Leao; Hosokawa Sansai (Hosokawa Tadaoki; 1563–1646), who was baptized along with his wife Gracia (Hosokawa Tama), mother, son, and daughter; Takayama Ukon (1552–1615), the most fervent Christian of the Christian daimyos, who chose to be exiled from Japan rather than renounce his faith; Seta Kamon (d. 1595), baptized in 1587; Makimura Hyōbu (1546–1593), who underwent baptism with the encouragement of Takayama Ukon and, following Christian teachings over Japanese tradition, had only one wife and no concubines; Shibayama Kenmotsu (dates unknown),

the only one of the group about whom extant historical records show no explicit link with Christianity; and, depending on which historical document is consulted, either Furuta Oribe, whose wife's family, the Nagakawa, included several Christians and whose younger sister was Takayama Ukon's wife; or Oda Uraku (Oda Nagamasu; 1547–1621), Oda Nobunaga's younger brother, whose famous teahouse, Joan, was said to have a name derived from his baptismal name, Joao.

8. Made up as follows: Maeda Toshinaga (1562–1614; 1.2 million *koku*); Date Masamune (1567–1636; 620,000 *koku*); Shimazu Yoshihiro (1535–1619; 600,000 *koku*); Ikeda Terumasa (1564–1613; 520,000 *koku*); Fukushima Masanori (1561–1624; 500,000 *koku*); Hosokawa Sansai (see n. 7; 400,000 *koku*). From notes taken by the author at a lecture by Tomohisa Itō on the tea ceremony of Furuta Oribe, delivered at the Museum of Fine Arts, Gifu, November 16, 1997, in connection with the exhibition "Oribe: (Re)Searching 'Oribeism.'"

36. *Furuta Oribe*

Edo period (1615–1868), 1797
Hanging scroll; ink and color on paper
H. 93 cm (36 5/8 in.), W. 30 cm (11 7/8 in.)
Kōshōji temple, Kyoto



The warlord tea master Furuta Oribe (1543/44–1615) was ordered to commit seppuku (ritual suicide) in 1615 by the Tokugawa shogunate, according to one theory because he had conspired with the Toyotomi family against the shogun. Both Oribe and his son received death sentences, the execution of which brought the main Furuta family line to an end. Few written records about Furuta Oribe survive, and it is surmised that many such documents were disposed of at the time of his death. The present work, preserved by the Kōshōji temple, is one of the few extant portraits of Oribe. It was passed down by a branch of the Furuta family that was established by Oribe's brother-in-law and continued to live in Kyushu until the end of the Edo period. In 1797, Furuta Hirokazu, eleventh head of the Kyushu branch of the family, had this portrait painted, transcribed the accompanying eulogy written long before, and donated the work to Kōshōji, the site of Oribe's grave.

The eulogy is from *Ichimoku kō*, a book of analects by Shun'oku Sōen (1529–1611), head priest of the Daitokuji temple in Kyoto, who originally composed it at the time that Oribe was granted a priestly Buddhist name (Kinpo Sōoku). Sōen was closely connected to a number of tea masters—including Sen no Rikyū, who had been forced to commit suicide in 1591 by the hegemon Toyotomi Hideyoshi. Sōen presented the eulogy to Oribe in 1599, the year after Hideyoshi died. The portrait, painted some two hundred years after the eulogy's composition, probably depicts Oribe at about forty-six, his age when he succeeded Rikyū as the foremost tea master of the day. The eulogy reads:

Acquired an eon of emptiness ago,
Its form is rare, and highly wrought by nature's power,
Light shines from beneath a great man,
A beautiful fountain wells forth. HF

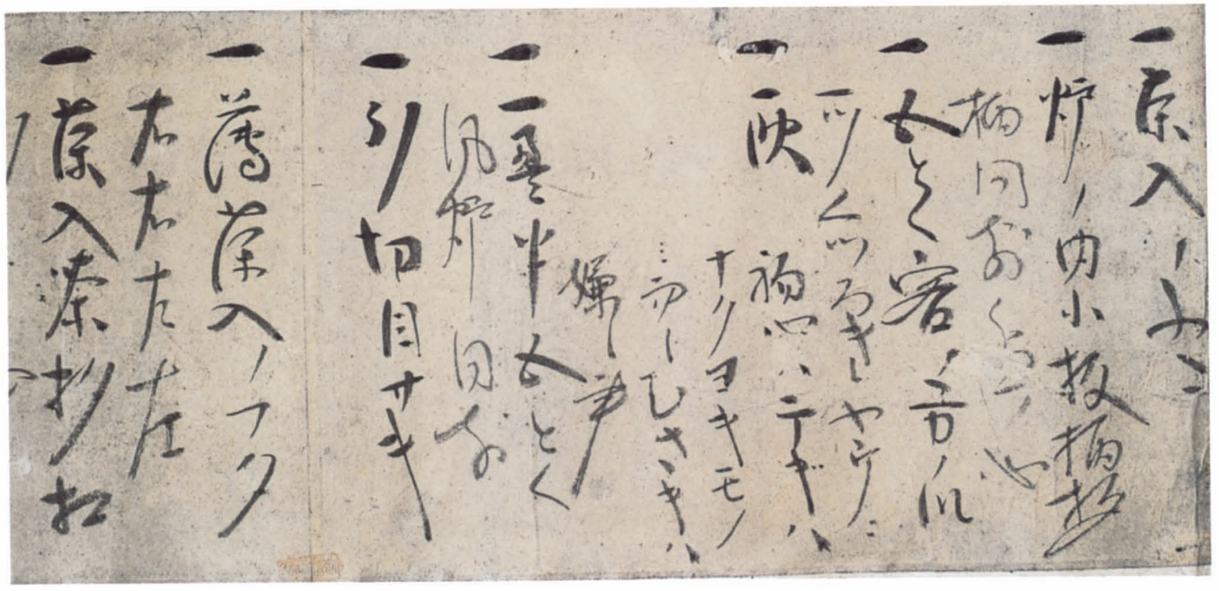
Furuta Oribe (1543/44 – 1615)

37. Oribe's Notes

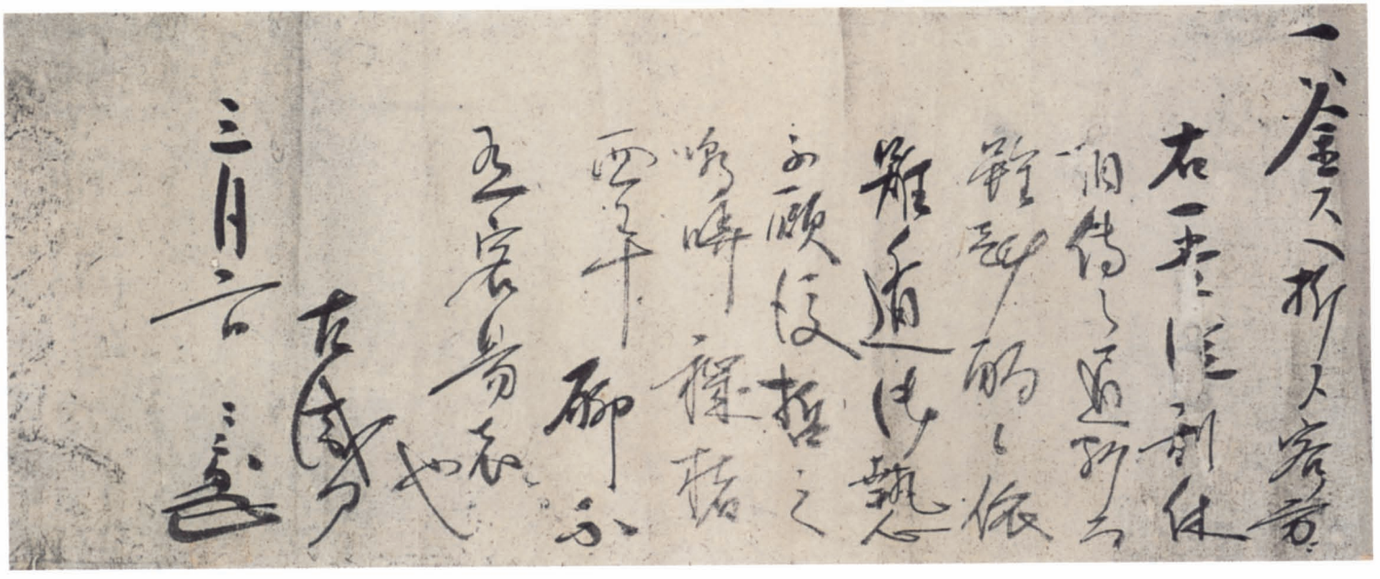
Momoyama period (1573–1615)
Handscroll; ink on paper
H. 17.7 cm (7 in.), L. 398 cm (13 ft. ¾ in.)
Kōshōji temple, Kyoto

This document, the most famous of the Furuta Oribe tea ceremony manuals, has been preserved by the Kyoto temple Kōshōji, the site of Oribe's grave. Written in itemized point form, the text describes the way tea utensils should be handled and appreciated and sets out other precepts of tea ceremony etiquette. Although the name generally given the work, *Oribe hyakkajō,* translates as *Oribe's One Hundred Precepts,* the number is rhetorical, meaning simply "general" or "overall." The 124-point *Furuta Oribe densho* (Accounts of Furuta Oribe; Tōhoku University Library, Sendai), which was written later, and other Oribe instructional texts also called *One Hundred Precepts* are similar to the present work in both form and content. But while in *Furuta Oribe densho* Oribe made clear such important matters as when and to whom he was writing, the notes seen here and others of his works are thought to have been written (or copied from works written) for the more general purpose of instructing his tea ceremony disciples. The present text describes not the *wabicha* (austere) style of tea that Sen no Rikyū and Oribe searched for, but rather the traditional style that preceded *wabicha.* It ends with a declaration to the effect that Oribe has written it in accordance with Rikyū's teachings and in order to pass on those teachings to his own pupils. For this reason, *Oribe's Notes* has also been regarded as a manual of the Rikyū-style tea ceremony, a "Rikyū compendium."

Oribe's original writings were also transcribed by the artist Hon'ami Kōetsu (1558–1637), who kept the idea of the Oribe-style tea ceremony alive after Oribe's death, and these transcriptions were later copied. It is believed that transcriptions similar to *Furuta Oribe densho* and the present work circulated in considerable numbers right up to the nineteenth century. Such texts not only confirm that Oribe was Rikyū's successor but also are valuable source materials for research on the relationships between Oribe and the various individuals who transcribed the texts. HF



First section of scroll



Last section of scroll

Furuta Oribe (1543/44 – 1615)

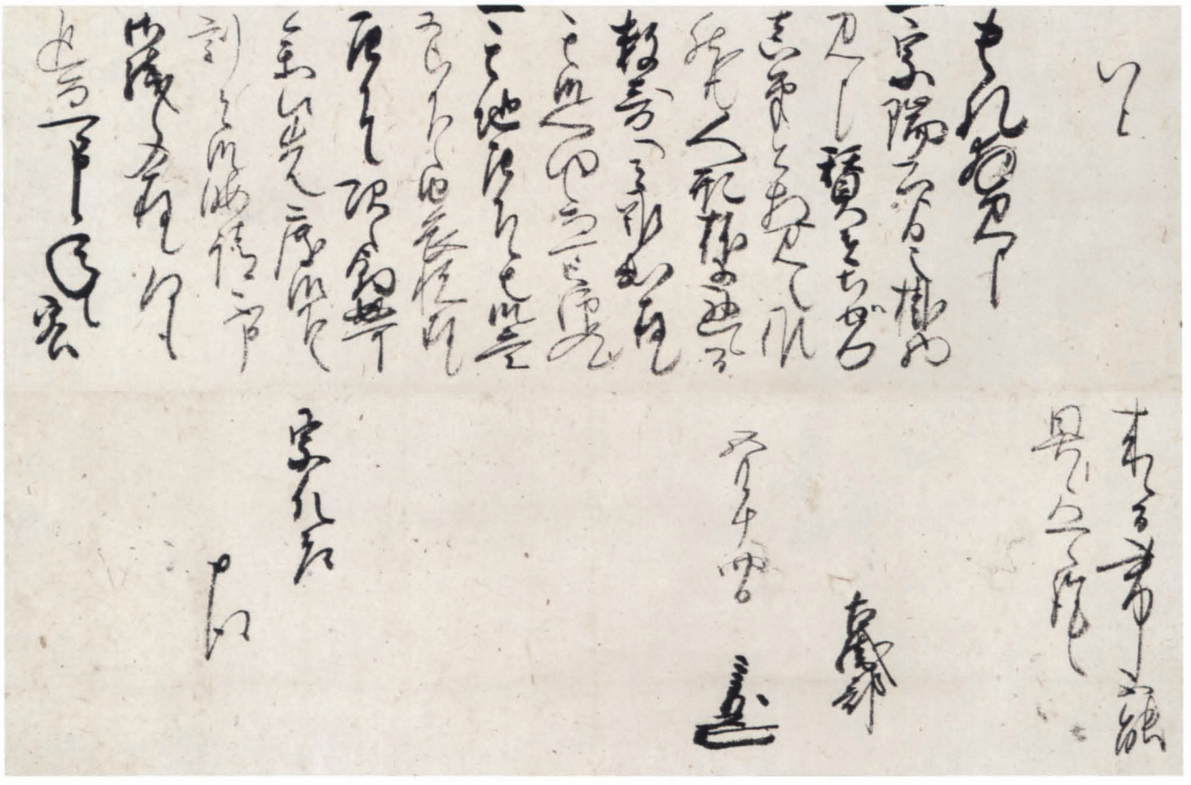
38. *Letter to Tennōjiya Sōbon*

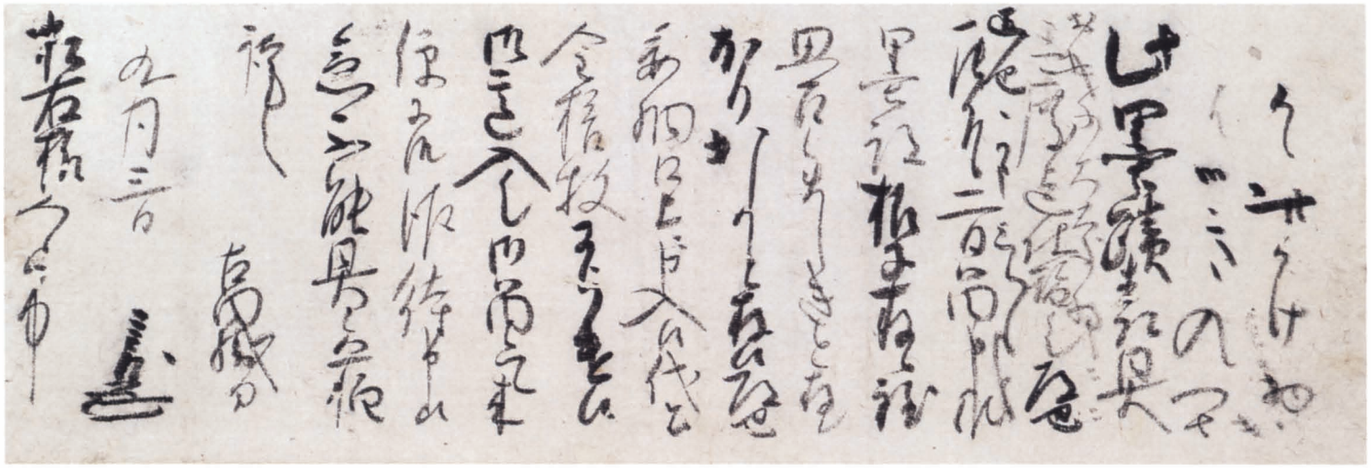
Momoyama period (1573–1615)
Hanging scroll; ink on paper
33.6 × 50.5 cm (13 1/4 × 19 7/8 in.)
The Gotoh Museum, Tokyo

This letter was written by Furuta Oribe, the feudal lord and innovative tea practitioner, in response to correspondence from Tennōjiya Sōbon. Sōbon was probably a son of Tennōjiya Tsuda Sōgyū of Sakai. A tea journal (*chakaiki*) recorded in the Momoyama period tells us that Sōbon attended Oribe's tea ceremony and thus confirms that the two were associates.

In this letter Oribe has two subjects. He offers a critique of a hanging scroll that seems to have been owned by Sōtan and that was painted by Chique Daochong (1169–1250), a Chinese Zen priest of the Southern Song period, in which a classical Chinese poem is presented and a figure depicted. Oribe concludes that while the poem is quite well executed, the figure is poorly rendered, and therefore the work is unfit for display. Sōtan is the name that the warlord Mōri Terumoto took after becoming a priest, but it is not known whether he was the same person as the probable owner of this hanging scroll. The fact that opinions about paintings and calligraphy were solicited from Oribe suggests that he was recognized as a lord with a good critical eye. On the second subject, Oribe states his desire to stay for tea should he be invited during his next visit and his regret that Sōbon could not spare more time the last time he visited.

This letter was folded in half horizontally with the central crease dividing the text into upper and lower halves, on which the writing was inscribed in opposite directions. When the letter was later mounted as a hanging scroll, the lower portion was cut and reattached at the center line so that the writing all flows in the same direction and can easily be read when displayed. Comparison of this letter with other extant examples suggests that the actual writing is the work of a professional scribe. AN





Furuta Oribe (1543/44 – 1615)

39. *Letter to Matsudaira Ukyō no Taifu*

Momoyama period (1573–1615)
Hanging scroll; ink on paper
17.1 × 46.2 cm (6 3/4 × 18 1/4 in.)
Private collection

This letter from Furuta Oribe is to Ohkohchi Masatsuna, who called himself Matsudaira Ukyō no Taifu. The characters for "pine" and "right," *matsuu,* used as a term of address in the letter, are an abbreviated reference to that name. The history of this letter's transmission down the generations of the Ohkohchi family has been documented. In the letter Oribe writes that he has come upon a fine example of calligraphy and will keep it with him for a couple of days. He invites Matsudaira to come and view it for purchase, while commenting that Matsudaira might not like the style of the mounting or the arrangement of the characters. The work costs about ten gold coins, he writes, and advises asking Dōya for more detailed information. The identity of Dōya is unclear: he may have been a practitioner of the tea ceremony, a dealer in tea articles, or even a mounter of paintings and calligraphy. Since the brushwork in this letter is the same as that in the letter addressed to Sōbon (cat. no. 38), it is likely to be the work of a surrogate. The letter was originally folded in half in the customary manner, but its lower half has been cut off and only the upper section mounted as a hanging scroll. AN

40. *Teabowl, named Shumi (Mount Sumeru) and Jūmonji (Cross)*

Korea, Choson dynasty (1392–1910); later altered by Furuta Oribe
Ido ware, Ōido type; glazed stoneware
H. 8 cm (3⅛ in.), Diam. 14.8 cm (5⅞ in.)
Mitsui Bunko Foundation, Tokyo

EX COLL.: Furuta Oribe; Mitsui Takatomo

This teabowl was owned by Furuta Oribe (1543/44–1615) and stands as an embodiment of his unconventional aesthetic ideas and practices. According to an account written in 1727, Oribe, seeing that the plain Korean bowl was warped and too large for use in the tea ceremony, broke it apart with two crosswise vertical cuts, then glued the pieces together again with red lacquer. The seams form a cross (*jūmonji*) when viewed from above. Despite carrying the highly visible scars of Oribe's bold dissection, which required the use of clamps to repair five broken areas, the bowl, with its vivid lines of red lacquer, has a colorful appearance. That it was once slightly

larger can be surmised from the interrupted curve of the vessel. The foot, believed to have originally been bigger and shaped like a bamboo node, has been pared down. The interior has scorch marks, and the tea pool at the bottom of the bowl bears, imprints left by the pins used to separate stacked pots during firing. The crawling of the glaze inside the vessel and around the foot is an effect typical of Ido-style teabowls.

Stories about Furuta Oribe's other extraordinary aesthetic adaptations have also survived, for example that he cut a fine work of calligraphy into two and had it remounted because it was too wide for his purposes. For such acts he was described in the *Rōgen ichidan ki* (An Episode in an Old Man's Words) as "a person who defiles treasures, cutting up hanging scrolls he deems unseemly and delighting in breaking apart good teabowls, tea caddies, and so on," who was sure to suffer an ignominious death for these acts.

The present work was given the name Shumi (Mount Sumeru) by the 169th head priest of the Daitokuji temple in Kyoto. Between 1727 and 1729 it came into the possession of Mitsui Takatomo, the founder of the Mitsui family based in the city's Muromachi district, and it has since then been passed down as a family treasure.

MS

FURUTA ORIBE (1543/44 – 1615)

41. *Tea scoop, named Sakahi (Inverse Node), and case*

Momoyama period (1573–1615)
Bamboo
Scoop, L. 17.6 cm (6 7/8 in.)
Eisei Bunko Foundation, Tokyo

FURUTA ORIBE (1543/44 – 1615)

42. *Tea scoop and case*

Momoyama period (1573–1615)
Bamboo
Scoop, L. 17.7 cm (7 in.), W. 1 cm (3/8 in.)
Ishikawa Prefectural Museum of Art, Kanazawa

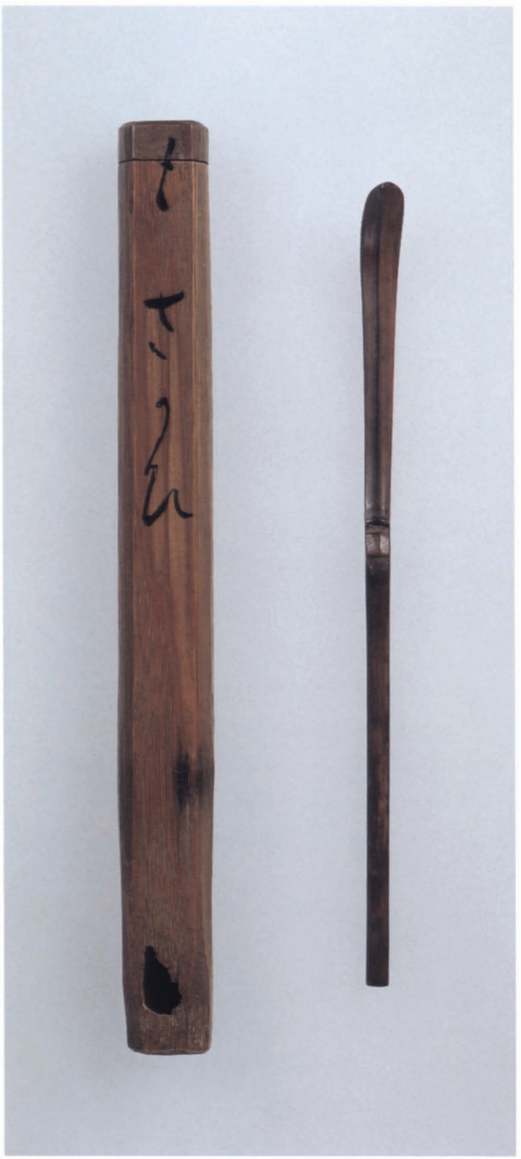
Although Furuta Oribe's style of tea ceremony was richly varied and innovative, his tea scoops were thoroughly orthodox, fashioned in the traditional design preferred by his mentor, Sen no Rikyū. Made from naturally grown bamboo, tea scoops offered the tea masters who designed them only two ways to express their individuality: in the selection of the bamboo and in the look they gave the object when planing it down to the desired finish.

The Eisei Bunko Foundation scoop (cat. no. 41) was not crafted to have a novel appearance, but the piece of bamboo selected does have one unusual feature. Whereas in traditional tea scoops the *hi* (the arc of the *nakabushi*, or node midway along the scoop) curves upward to the spoon bowl, in this scoop it arcs downward toward the handle end of the scoop. This choice of a piece of bamboo turned not in the direction of growth but in the opposite direction led tea masters of a later period to name the scoop Sakahi (Inverse Node). The reversal of the direction of the node is the only stamp this scoop bears of Oribe's distinctive personality. The case for the scoop carries the inscription "Sakahi," likely to have been added at a later time.

Displaying virtually nothing of Oribe's unique approach to the way of tea, the Ishikawa Prefectural Museum scoop (cat. no. 42) is even more orthodox in style than catalogue number 41. The spoon bowl used to scoop out the powdered tea—the *kaisaki* (literally, "oar blade")—has no particular distinguishing features, and the node at the midpoint is also thoroughly ordinary. The one notable

feature is the selection of a length of bamboo that is slightly darker in color from the node down. The inscription on the case identifying the tea scoop as a work by Oribe was written after the mid-Edo period by a tea master who was not one of Oribe's disciples.

There are fewer surviving tea scoops made by Oribe than by other tea masters. Tea masters also made the cases in which their scoops were kept and assigned names to the scoops, but cases and named scoops by Oribe are also few in number. JT



41

42

43. *Three fragmentary vessels excavated from the site of Furuta Oribe's residence*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type, and Karatsu ware; glazed stoneware
Teabowl, H. 7.8 cm (3 1/8 in.), W. 17.5 cm (6 7/8 in.); square dish, 5.4 × 20 × 20 cm (2 1/8 × 7 7/8 × 7 7/8 in.); serving dish, H. 4.5 cm (1 3/4 in.), W. 13.3 cm (5 1/4 in.)
The Kyoto City Archaeological Museum

In 1615 Furuta Oribe, suspected by the Tokugawa clan of colluding with the Toyotomi, was forced to commit suicide. According to the *Yōshūfushi*, a government record of Yamashiro province (now part of Kyoto prefecture), Oribe's residence, known as the Oribe Yashiki, thereafter became the Kyoto home of the warlord Tōdō Takatora (1556–1630). The works seen here—a square dish and a serving dish (*mukōzuke*) of Oribe ware and a clog-shaped teabowl (*kutsujawan*) of Karatsu ware—are among the artifacts excavated at the site of the Oribe residence in Horikawa-chō, Kyoto (Nakagyō-ku, Higashi Horikawa-dōri, Nishikikōji-agaru, Shimo Horikawa-chō). Among the many other objects found there were Mino ware *tenmoku* teabowls, feldspar-glazed chrysanthemum-shaped plates, *hajiki* ware plates and cooking pots, Tanba ware bowls, mortars of Bizen and Shigaraki ware, Karatsu ware bowls and plates, tall Vietnamese vases, and Chinese plates and bowls decorated with cobalt blue glazes.

A copper green glaze was applied along two sides inside the square dish in the undulating *suhama* (sandy beach) pattern; the remaining area is decorated with a vinelike pattern of grasses and five paulownia flowers, each drawn in a different style. The teabowl bears on one side of its exterior a lattice pattern and on the other a maple-leaf arabesque design. On its underside are four hemispherical feet of rolled clay. The bowl was excavated from a moat-shaped ditch (ditch 955), which divided the eastern side of the Oribe residence from the adjoining street. It is thought that the ditch was quickly filled in during the first quarter of the seventeenth century, when the borders of the Oribe residence were probably extended as the property was transferred to the Tōdō family. JH

Hon'ami Kōetsu (1558–1637)

44. *Teabowl, named Jūō* (Ten Kings of Hell)

Edo period (1615–1868), ca. 1615–37
Red Raku ware; glazed earthenware
H. 9.8 cm (3 7/8 in.), Diam. 11.9 cm (4 3/4 in.), Diam. at rim 10.5 cm (4 1/8 in.), Diam. at foot 4.9 cm (1 7/8 in.)
The Gotoh Museum, Tokyo

EX COLL.: Kōkei Kishi; Keita Gotoh

This hand-formed Red Raku teabowl was made by the multitalented artist Hon'ami Kōetsu. Kōetsu's family business was the appraisal, sharpening, and repair of swords, but he became famous for his design of superb lacquerware and ceramics as well as for his bold and innovative calligraphy. He spent the final years of his life, from 1615 on, in a community of artists and craftsmen that he organized on his property at Takagamine (now a northern part of Kyoto), which had been granted to him by the shogun Tokugawa Ieyasu (1543–1616). It is believed that Kōetsu began to produce ceramic works at about that time. Letters he sent to the Raku family potters discussing clays and glazes indicate that his glazing and firing techniques drew on those of such Raku potters as Jōkei (d. 1635) and Dō'nyū (1599–1656).

Kōetsu's teabowls can be broadly divided into two types, according to their shape: cylindrical bowls more or less square in profile and flaring slightly toward the top, and rounded bowls curving inward from the waist down. In formal beauty both types surpass the designs of even the professional potters of the day. The teabowl shapes devised by the amateur Kōetsu had a tremendous influence on later professionals in the field. This Red Raku teabowl, a fine example of the rounded type, has a well-fired transparent glaze and a distinctive reddish color. The lower part has been shaped by scraping with a modeling tool—a technique rarely seen in Kōetsu's rounded teabowls—and the foot has also been pared down.

This bowl was named "Jūō" by Sen no Sōsa (Kakukakusai; 1678–1730), the sixth-generation grand master of the Omote Senke school of tea ceremony. The name may be an allusion, inspired by the object's color, to the wrath of King Enma, one of the ten kings of hell (*jūō*) who judge the spirits of the dead in the Buddhist afterlife. The bowl was carefully passed down in modern times to the calligrapher and designer Kōkei Kishi (1840–1922) and the entrepreneur Keita Gotoh (1882–1959).

The lid of the inner storage box bears an inscription written by Sen no Sōsa (Kakukakusai) that reads "Kōetsu teabowl named Jūō, Sa [Sōsa]," followed by the author's seal. AN

45. *Square-shouldered tea caddy, named Kan'nazuki (Tenth Month)*

Edo period (1615–1868), 17th century
Seto ware, Shin'nyodō type; glazed stoneware; ivory lid, probably not original
H. 8 cm (3 1/8 in.), Diam. 6.4 cm (2 1/2 in.), Diam. at rim 3.7 cm (1 1/2 in.), Diam. at base 3.7 cm (1 1/2 in.)
The Gotoh Museum, Tokyo

EX COLL.: Kobori Enshū; Rokō Hirase; Keita Gotoh

This *katatsuki* (square-shouldered) tea caddy was made in Seto, in the northern part of present-day Aichi prefecture. Although research on tea caddies from this region is not much advanced, caddies excavated from kiln ruins or preserved through the centuries have recently begun to be studied. Efforts to determine the period of manufacture of Seto tea caddies inevitably rely on a division of tea caddies into stages or eras used by tea masters since the second half of the Edo period. According to that chronology, caddies produced before the Muromachi period (1392–1573) belong to the Koseto and Shunkei stages; the time spanning the Muromachi and Momoyama (1573–1615) periods is divided into the Machūko, Kinkasangama, and Hafūgama stages; and in the Edo period these are succeeded by the Nochigama and Kuniyaki stages. Although this traditional grouping and ordering of caddies by stages is accurate to a certain degree, new studies of the subject based on recent excavations and comparisons with excavated works have led to a significant revision of the dating of these objects.

This tea caddy was originally attributed to the Kinkasangama stage and described as a work of the Shin'nyodō type because its shape and glaze resemble those of another Seto-made square-shouldered tea caddy known as Shin'nyodō. Works of this type were long regarded as belonging to the Muromachi period, but they are now thought to have been made just after the Edo period began. Confusing the issue further is the inscription on the lid of the box in which the caddy was kept. Attributed to the tea master Kobori Enshū (1579–1647), it describes the caddy as belonging to a different category, the Nogi type. Further research is clearly needed to clarify the work's history.

The Shin'nyodō, a temple in Kyoto, is where the tea caddy of that name was once preserved. While it is unclear why the present work is called Kan'nazuki (Tenth Month), the Chinese characters for that word are written on the lid of its box of hollowed-out wood in the calligraphic style associated with Enshū. Also among this caddy's accessories is a cloth bag made of four types of imported gold brocade. This work owned by Enshū later passed to the art collector Rokō Hirase (1839–1908) and the business magnate Keita Gotoh (1882–1959) before being acquired by The Gotoh Museum.

AN

Oribe Ceramics and the Oribe Imagination

At the end of Japan's medieval age, ceramic connoisseurship was little more than the proud possession of fine but orthodox tea utensils, most of them Chinese. In the last quarter of the 1500s, however, the great tea master Sen no Rikyū (1522–1591) raised the stakes by considering how clay vessels might touch the soul. This undertaking required thoughtful design and therefore an unprecedented degree of collaboration between patron and potter. The most celebrated result, the Raku teabowl, was nothing less than an implosion of style: pottery moving toward self-effacement. An advocacy this radical was not appreciated in high places and may well have been a factor in the master's sudden demise. But Rikyū and his peers had created a climate of expectation for domestically made products, and the workshops of Mino, in the southern part of today's Gifu prefecture, soon responded with a long stream of innovative wares for tea drinking and the serving of food.[1]

These new products were anything but introverted, and that chimed well with the nascent peace and prosperity of the post-Rikyū era. The most influential tea master in the new realm was Rikyū's prize student, Furuta Oribe (1543/44–1615). Consequently, Oribe came to be seen as an instigator of the flamboyant Mino style and especially of a type of ceramic, fired in the opening years of the 1600s, that now bears his name. "Oribe ware" displays an acrobatic sense of plastic form and an outpouring of decorative energy that variously derive from literature, painting, textiles, exotic goods, and the maturing tea ceremony itself. Similar if less effusive products emerged from the neighboring kiln centers Shigaraki and Iga, and even far-away Karatsu. This was a much expanded but highly idiosyncratic approach to the making of pottery, with great consequences for potters and users everywhere.

Opposite: Oribe ware dish with design of water, earth, and sky; see cat. no. 75

Oribe was of Mino descent, but records place his initiatives in the tea ceremony chiefly around Kyoto, the capital and center of consumption. One notation is of particular import for ceramics history. The diary of merchant Kamiya Sōtan refers to a tea gathering at Oribe's salon in the Fushimi suburb of the city in 1599: "For the *usucha* [thin tea serving] the tea bowls were delightfully waggish: Seto ware with warps."[2] This description conjures up the brashly deformed "clog-shaped" teabowls then being made at Mino kilns. When *Sōjinboku,* the first printed text on the tea ceremony, was published in 1626, Oribe was still a living memory; he is credited in it with using "recently-fired warped bowls being shipped to Kyoto from Seto every year."[3] There is the implication that Oribe was a style maker, one who sets trends rather than capitalizing upon them.

Beyond these mentions, the linkage between Oribe and ceramics is thoroughly posthumous, and retrieving it is a lesson in the vagaries of classification. Datable evidence first appears in manuals for tea devotees such as *Chaki bengyoku shū* (Discrimination of Fine Tea Utensils; 1671), whose category "recent kilns" (*nochigama*) includes "Furuta Oribe ware," identified as "pottery suited for the personalized practice of tea."[4] "Oribe" is a major class of utensil in a catalogue of tea equipment entitled *Manpō zenshū* (Complete Collection of Myriad Treasures; 1694): "Shoe-shaped bowls have low sides with indentations on the thick walls. The clay body is white and the glazes are black, red brown, or dark brown. There are black designs under white [transparent] glaze, in which the base glaze is white with crackles. Many variations in shape."[5] The first connection of the Oribe name to a specific object occurs in *Kaiki,* a diary of the Kyoto aristocrat Konoe Iehiro (1667–1736), where it is noted that an "Oribe cup" with round top and faceted bottom was used in a 1724 tea ceremony.[6] "Oribe" had progressed from personal preference to name brand. By the end of the seventeenth

Fig. 29. Remains of the Motoyashiki Climbing Kiln, Toki, Gifu prefecture, constructed ca. 1605. Courtesy of Toki City Archaeology Center

century, the Momoyama was seen as a golden age, and the names of its luminaries were borrowed to add legitimacy to utensils.

Possession of the past was also a concern for the actual makers of Mino ceramics. Political and trade realignments began to affect the local industry beginning in the second decade of the seventeenth century. A line of supportive local bailiffs, the Tsumagi, died out in 1658. When Kujiri, the erstwhile center for the making of Oribe ware, is mentioned in the 1678 diary of the much-traveled potter Morita Kyūemon (1641–1715), its products, "large white wares" such as water jars, flower vases, and teabowls, are "not so good"; Kyūemon adds that Mino potters have been forbidden to fire (prestigious and profitable) tea caddies.[7] In this climate of diminished status for the Mino kilns, a need to reassert the great achievements of the Momoyama period may have been the reason for a document dated 1686, *Seto ōgama yakimono narabini Karatsu-gama toritate yuraisho* (Source Material on Large Kilns of Seto and the Introduction of Karatsu-Style Kilns), in which a Mino potter is credited with introducing to the area the all-important multichambered climbing kiln (*noborigama*). Katō Kagenobu (d. 1632), a potter so gifted that he had received an honorary title from the Ōgimachi emperor (r. 1557–86), is reported in this document to have been visited by a masterless samurai named Mori Zen'emon who was from the Karatsu area (present-day Saga prefecture, island of Kyushu). Observing Kagenobu's inefficient single-chamber kiln (*ōgama*), Mori advised him to go to Karatsu, where the kiln technology was far superior. Kagenobu followed this advice and upon his return built a Karatsu-style multichambered climbing kiln at Motoyashiki in Kujiri, the center that Kyūemon later mentioned in his diary.[8] While the Kagenobu story seems largely credible, owing in good part to the very real presence of climbing kiln remains at Motoyashiki (fig. 29), the account survives in several versions and there are other contemporaneous claims for hereditary status; all these can only be responses to policies of the administration of the Owari domain, which tended to position the Mino workshops in a peripheral role within the domain's ceramics industry.

Classifying Oribe

As if to underline the crisis of identity of Mino potters, nearly all Momoyama-era products from the district were referred to prior to the twentieth century as "Seto"—that is, part of the production of the great glazed-ware center of Seto, which is separated from Mino by a single range of hills. Furthermore, Seto itself seems to have produced limited numbers of Oribe-style wares from at least the early 1700s, and a century later there is evidence of a full-blown revival of Mino classics in Seto. American ethnologist and ceramics expert Edward S. Morse (1838–1925), to give one example of the conflation of these two centers, characterized nineteenth-century ware from the Seto center Akazu as "Akatsu [*sic*] Oribe."[9]

Mino's role as a distinct and innovative Momoyama-era kiln center had to be rediscovered. That feat is attributed to potter Arakawa Toyozō (1894–1985), who found a fragment of Shino ware in the Mino hills in 1930 and concluded that Shino and its other Momoyama cognates (including Oribe ware) were indeed local. The find coincided with a renewal of interest in the tea ceremony and its equipment. A large number of premodern heirlooms had entered the market, fueling antiquarian research, the making of reproductions, and activities by clandestine excavators. Essays in ceramics magazines *Chawan* (Teabowl), *Tōji* (Ceramics), and *Yakimono shumi* (Pottery Hobby); books such as *Kiseto* (Yellow Seto; 1933); and finally the lexica *Tōki daijiten* (Great Pottery Encyclopedia; 1935) and *Tōki kōza* (Pottery Course; 1936) inaugurated a new era of attention to Mino teaware that achieved maturity in the 1950s.[10] Stylistic specifics of Mino products were linked to an indigenous aesthetic. Irregular contours, rough surfaces, and impromptu decoration were presented as markers of difference from the symmetrical, smooth-textured wares of China, which in pre-Momoyama times had served as the standard for emulation.

Thus Mino was at last acknowledged as a major Momoyama-era production center, with a canon consisting of four major styles: Black Seto (*setoguro*) and Yellow Seto (*kiseto*) wares, gradually (and correctly) understood as the earlier products, followed by Shino and then Oribe wares. Black Seto consisted of teabowls only, especially bowls of a cylindrical shape, dipped or painted in a iron glaze that turned black during sudden extraction from the kiln at peak temperature. Yellow Seto was the name given to a number of modestly shaped dishes and bowls, many of them cylindrical or cylinder-related. Some of these had been appropriated for use as teabowls and treasured as such. A smaller number are flower vases or other objects. Decoration is restrained and limited to incised floral and scroll patterns. The glaze is a glossy or matte yellow, with occasional accents of copper green; potters may have added a ferrous clay to a feldspathic glaze to achieve the characteristic Yellow Seto color and texture. The name Shino was applied to a group of teabowls, water jars, incense containers, oil lamps, and a wide variety of food dishes, many of them generously proportioned and aggressively formed. Shino wares were decorated with motifs in a local ferrous pigment called *oni-ita*. A long and apparently inadequate firing in the single-chamber *ōgama* endowed many Yellow Seto and Shino wares with soft, opaque surfaces, pinholes, and blushes of brown or red where the glaze runs thin.

Oribe ware was seen as having both absorbed and transcended those forerunners. The black-glazed Black Seto bowls were cited as models for Oribe Black (*oribeguro*; all black) and Black Oribe (*kuro-oribe*; black with decoration in reserved areas). The green accents of Yellow Seto became precedents for the green glazes employed on Sō Oribe ("complete Oribe," green glaze overall) and Green Oribe (*ao-oribe*; partial application of green glaze with contrasting underglaze decoration in *oni-ita*). The fanciful shapes and painted designs of Shino allegedly contributed to the variant Shino Oribe (basically a redesigned and well-fired Shino with *oni-ita* decor) and also to Green Oribe, which is essentially Shino Oribe with generous green-glaze pours.

There was also much about Oribe ware that was new. Oribe was fired in the new multichambered climbing kiln rather than the old *ōgama*. This made it possible to completely melt the Shino glaze into a glossy, transparent coating, and new decorative strategies emerged to take advantage of that fact. One innovative style was Narumi Oribe, which probably owes its name to the likeness of its decoration to the resist-dyed textiles produced in Narumi, a suburb of present-day Nagoya. Narumi Oribe combines green-glaze pours with underglaze painting in *oni-ita* and uses contrasting clays; red and white clay bodies may be juxtaposed in a single molded dish, or white slip accents applied over a red clay body. Red Oribe (*aka-oribe*) is quite similar, but here a red clay body dominates and there are no green glaze patches. Two final Oribe ware substyles are freely conceived imitations of Karatsu ware (Karatsu-Oribe) and Iga ware (Iga-Oribe). The myriad objects of Oribe ware go far beyond items of the tea ceremony proper to include ewers, incense containers, lighting equipment, pipes for smoking, and an unprecedented range of food bowls and dishes, many of them made in molds instead of on the potter's wheel.

Fig. 30. "Clog-shaped" teabowl excavated from the site of the Motoyashiki East Kiln no. 3, ca. 1600. Oribe Black type, glazed stoneware; H. 7.3 cm (2⅞ in.), max. Diam. 18 cm (7⅛ in.). Courtesy of Toki City Archaeology Center

Excavating Oribe

Since the advent of salvage archaeology in the mid-1960s, well over 150 Mino-area kilns have been excavated. A chronology of glazed-ware production in the district was completed by 1976, and research showed the stylistic progression of products made in three successive types of kiln: the subterranean, tunnel-like *anagama*, followed by the above-ground single-chamber *ōgama* and multichambered *noborigama* (see fig. 25).[11] In addition to refining chronology and clarifying technology, the kiln-site studies demonstrated that the innovative Mino tea wares were produced in tandem with more conservative *tenmoku* teabowls and ash-glazed wares. It also became increasingly apparent that a good deal of the inspiration for the new Mino products (not to mention the older ones) derived from Chinese ceramics, especially plain and decorated porcelains from the Zhangzhou and Jingdezhen centers in Fujian and Jiangxi provinces, respectively, and lead-glazed earthenwares (sometimes called Kōchi-style wares) from recently discovered kilns in Nansheng, Pinghe county, in Fujian. Vietnamese wares may have been a source as well. Most recently it is argued that these influences were mediated by Kyoto merchants, who in some instances had local potters make lead-glazed earthenware models, based on imports, for subsequent translation into stoneware at Mino.[12] These low-fired models presumbly included examples of Raku ware (known chiefly through carefully transmitted teabowls) and of the bowls and dishes with transparent brown or green glaze excavated in ever-increasing numbers from Momoyama contexts nationwide.

For an understanding of Oribe ware, the key production site is the Motoyashiki kiln, mentioned above, in the Kujiri district of present-day Izumi-chō, Toki. The first excavation there, undertaken in 1949 by Tōkurō Katō and Yasuichi Takagi, revealed a *noborigama* (climbing kiln) body with twelve linked chambers. A more thorough excavation led by Shōichi Narasaki in 1958 exposed the full fourteen chambers, firebox, and flue arrangements of the climbing kiln; the upper wall portions and ceiling were unfortunately missing. Then a large-scale survey of the Motoyashiki environs, made between 1993 and 1997 by the Toki City Archaeology Center, resulted in the discovery of three Momoyama-era single-chamber kilns (*ōgama*) on land immediately adjacent to the Motoyashiki *noborigama*. These were excavated and partially restored beginning in 1999. Dating of the kilns' products is based on the iron-glazed, *tenmoku*-style teabowls excavated in association with each kiln, since the chronology for these bowls is widely corroborated. It is now possible to observe, in a single center, the transition from conservative medieval glazed wares to ceramics displaying the full range of dramatic Momoyama styles. In the oldest *ōgama* kiln, designated Motoyashiki East Kiln no. 1 (active ca. 1580–early 1590s), objects fired were chiefly *tenmoku* teabowls and ash-glazed dishes. It was followed by Motoyashiki East Kiln no. 2 (active early to mid-1590s), in which Black Seto, Yellow Seto, and a proto-Shino ware called Ash Shino were added to the older repertory. The production of Motoyashiki East Kiln no. 3 (active ca. 1600) shows an unmistakable and emphatic shift to quantities of aggressively shaped Shino ware. It is tempting to locate Oribe's influence here, inasmuch as no. 3 has also yielded very large, dramatically formed "clog-shaped" bowls that recall the contemporary diary references (fig. 30). Finally, after the Motoyashiki *noborigama* was excavated yet again and designated the Motoyashiki Climbing Kiln (active ca. 1605–early 1620s), it was seen to demonstrate the new technology from Kyushu and present the full panorama of Oribe ware.[13]

Fig. 31. Marks on the undersides of teabowls excavated from the Motoyashiki Climbing Kiln. Courtesy of Toki City Archaeology Center

Parallel with discoveries from production sites has come a greater understanding of how Oribe and other Momoyama-era Mino wares were distributed and used. A breakthrough occurred when a plot of land in Kyoto (at Sanjō Yanagi no Banba, Nakano-chō, Nakagyō ward) was excavated in 1989.[14] Part of a neighborhood called Setomono-chō, or Ceramic Dealers' Town, in a period map, the site yielded more than two thousand restorable pieces of tea and cuisine ware. About half of the trove was Oribe ware and a quarter Shino ware. Since these pieces appear never to have been used, the find is understood to be what remained when merchants sorted through kilnloads (or chamberloads) of ware shipped directly from the Mino kilns. Furthermore, the Sanjō Yanagi no Banba site is close to the former household of the Momoyama-era merchant Urai Shinbei, where a large quantity of tea wares, including Mino pieces, was unearthed in 1720 during a building renovation. Identical marks on the bases of many objects in Urai's stock, it was speculated, referred not to potters but to the merchants who had ordered and in all likelihood designed the wares. The recent Motoyashiki excavations confirm that these marks—at least fifteen different varieties on heirloom and excavated wares (fig. 31)—are confined chiefly to teabowls; they are conspicuously absent on food dishes. Merchants clearly played a key role in the creative process, taking a special interest in teabowls. For the products in general, site distribution suggests that the most avid consumers were townspeople moving into the newly partitioned city center, particularly today's Nakagyō ward, beginning in the late sixteenth century.

Six kilns, all within present-day Toki, are known to have fired Oribe-style ware: those in Motoyashiki, Kamagane, Inkyo Higashi, and Ōtomi Higashi in Kujiri; Seidayū in Ōhira; and Yashichida in Ōgaya. However, Motoyashiki's was the only one scientifically excavated until 2002, when the Kamagane kiln, located about 130 meters (430 feet) north of the Motoyashiki Climbing Kiln, was excavated. The beginning of production there can tentatively be set by the presence of kiln furniture inscribed with the date 1614. Stylistically, the Kamagane products appear to succeed those of Motoyashiki—they are formally refined, and new techniques, such

as underglaze cobalt, appear. When completed, study of the artifacts will reveal a distinct stage in the transition from Momoyama exuberance to the comparatively elegant wares of the Edo period (1615–1868). The Kamagane kiln is also noteworthy for its structure. Its horizontal flue arrangement is consistent with the Motoyashiki *noborigama,* but the use of central pillars to prop up the ceilings of individual firing chambers was a clear deviation. Since the chamber support pillar continued in use in the Mino region throughout the Edo period, it seems likely that the Karatsu-style Motoyashiki Climbing Kiln, which had no pillars, was, for all its fame, deemed unsuitable, and that subsequently local potters fell back on the pillar-support design that had characterized the medieval *ōgama.*

Consuming Oribe

By far the largest numbers of Oribe wares are dishes, reflecting an unabashed interest in consuming food and in vessels for food. Prior to the Momoyama period, elite dining was a celebration of abundance, variety, and preciousness. Medieval-era picture scrolls show that rice, the dietary staple, was complemented by any number of side dishes and seasonings. Banquets included several courses that each combined diverse small servings. But from the 1500s there is evidence of a reduction in the number of dishes. This was part of the poetic poverty then cultivated in the tea ceremony; it was also a practical measure, since less complicated meals meant less protocol and thus suited the heterogeneous, restlessly innovative nature of elite social life in the Momoyama period. In the time of Rikyū, meals became, metaphorically, something "just enough to ward off hunger." Less became more—more delicious, in both the visual and the gustatory senses. Food was now served warm instead of cold, with flavors cooked in rather than with condiments on the side. The menu eschewed exotic cachet in favor of the sensitive use of plain foods in season.

Vessels changed along with the food. Until the mid-sixteenth century, the commonly used vessel for an individual serving was essentially an undecorated saucer. The chronology derived from Mino *ōgama* products positions the emergence of deep dishes, for keeping food warm, in the third quarter of the 1500s. By the end of the century, the number of different shapes and decorations had dramatically increased, reflecting both a further acceptance of the new combined foods and a growing demand for a pleasurable dining environment. Japanese cuisine had attained the visual emphasis for which it is now justly renowned. Food dishes of Oribe ware display a special ingenuity in that they draw on a wide variety of shapes, many of them made by draping clay slabs over molds (drape-molding) rather than by throwing on the potter's wheel. The repertory of designs is encyclopedic, with subjects ranging over the entire field of possibilities: birds and flowers, human figures, landscapes, poetic inscriptions, and auspicious and popular objects. Motifs are combined in the ambiguous manner also seen on contemporary lacquerware of the style called Kōdaiji *maki-e* and in the type of textile design known as *tsujigahana.* The large quantities of existing heirloom wares and excavated specimens offer data that could support a broad investigation into the visual and visceral taste of Momoyama consumers, as well as into the types of identity they crafted for themselves. Oribe ware's amalgamation of a multitude of images reflects the power and confidence to acquire, rearrange, and ultimately transform older modes of representation.

On the production side, it will not be long before the various motifs and compositions can be assigned to particular workshops and possibly to specific intermediaries. Furuta Oribe may well be implicated further—if not in the productive process, as the source of a powerful imprimatur in design. For the moment, archaeology and the historical record allow us to say this: there was an undeniable explosion of plastic creativity commencing in the final *ōgama* period, around the mid-1590s, for which black "clog-shaped" teabowls offer the most dramatic evidence. About a decade later, those experiments were fashioned into a broad production line at the Motoyashiki Climbing Kiln and other Mino sites, eventually becoming a coveted brand. In the journey from workshop to tearoom and finally to museum—all spaces for the imagination—Oribe had become larger than life.

Richard L. Wilson

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2. *Sōtan nikki* (Diary of Sōtan), as translated in H. Furukawa 1997, p. 27. Original document published typeset in *Chadō koten zenshū* 1967, vol. 6.
3. As translated in Fujioka 1977, p. 92. *Sōjinboku* literally translated is "Grass, person, tree." These are components of the single Chinese character for "tea."
4. Ibid., p. 88.
5. As translated ibid., p. 88.
6. *Kaiki,* 18th day, tenth month, 1724. "Oribe" appears five more times over the following nine years. Published typeset in *Chadō koten zenshū* 1967, vol. 5.
7. Maruyama 1975–78, citation for 1678, ninth month, 7th–8th days.
8. Fujioka 1977, p. 84.
9. Morse 1901, pp. 191–95, 200–202. Interestingly, Morse's terminology, which reflects the thinking of influential Japanese antiquarians of the early to mid-Meiji period (1868–1912), is not so different from today's, except that the names and dates are (by today's standards) chronically misapplied, most frequently to Seto ware pieces of quite recent make.
10. A comprehensive bibliography is found in "Mino yaki-Oribe yaki bunken mokuroku" (Bibliography for Mino Ware and Oribe Ware), in J. Takeuchi et al. 1997, pp. 211–12.
11. Narasaki et al. 1976.
12. See Aichi ken Seto shi Maizō Bunkazai Center 2001.
13. See S. Katō et al. 2002. The chronology for the Motoyashiki kiln complex is further complicated by the existence of newer *ōgama* built and fired over the older ones. They are fully explicated in this recently published site report.
14. Kuze 1990.

46. *Candlestand in the shape of a European*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware, metal fixture
H. 30.6 cm (12 in.)
Suntory Museum of Art, Tokyo

All sorts of items are found among Oribe ceramics, including not only tea utensils and everyday tableware but incense burners, candlestands, ink slabs, and in later periods tiles and lanterns. With their borrowings from other crafts (such as textiles and lacquerware) and from other cultures, Oribe ceramics developed a broad array of shapes and decorative motifs. The candlestand seen here is among the most distinctive examples of this eclectic approach. In incorporating elements from foreign cultures it displays a voracity seen in few other works. While fish and animal forms are utilized in many ceramic types, the human form is more unusual; indeed, there is something almost comical in this bold, three-dimensional appropriation of the figure of a European.

The object was first formed on a potter's wheel, then shaped. Attached to the figure's head is a small metal plate with a spike for securing the candle. The face has features characteristic of a "southern barbarian" (Nanban), as Europeans were called, including thick eyebrows that meet in a single line, a large nose, and what appears to be a mustache. Green glaze has been applied only on the figure's jacket and the jar he is carrying. The lace pattern of his distinctively European-style collar has been cleverly rendered with a potter's stamp, and he is wearing Western-style pantaloons called *karusan* (from the Portuguese *calcao*). It appears that he originally held something in his right hand as well. A small drawer is incorporated into the figure's lower right side.

A number of candlestands in the shape of Nanbans exist among works handed down through the generations and also those found by excavation. This one is a particularly fine example.

MS

47. *Water jar with design of autumn grasses*

Momoyama (1573–1615) or Edo (1615–1868) period, first half of the 17th century
Mino ware, Picture Oribe type; glazed stoneware
H. 18 cm (7 1/8 in.), Diam. 18.6 cm (7 3/8 in.)
Florence and Herbert Irving Collection

In the tea ceremony, the water jar (*mizusashi*) is the largest ceramic utensil used in the actual preparation of tea. It holds water for replenishing the iron kettle from which hot water is taken to warm the teabowls and make tea. Momoyama-period water jars were often of unglazed ware, and those made at the Mino kilns following the introduction of the climbing kilns (*noborigama*) tended to be of the distorted, splash-glazed Iga-Oribe type. Oribe water jars with painted decoration are extremely rare.

The shape of this jar is related to those of Iga-Oribe examples but is considerably more elegant and restrained, following what became a general trend in tea taste in the later 1620s.[1] This fact, in addition to use of the technique of coating a red clay body with white clay slip, may indicate that the piece is slightly later than most examples of Oribe ware. Nonetheless, the vibrant underglaze iron oxide painting of ripened autumn grasses on this jar marks it as a top work of the first half of the seventeenth century. The decoration has in common with both Oribe and Karatsu wares the way the painter ignored the contours of the shape and extended his design to cover the entire visible exterior of the piece.

ALM

1. Under the influence of the tea master Kobori Enshū (1579–1647), tea wares began to display less dramatic distortion than previously and became more subtle, yet brilliant, in their effects. Enshū's greatest influence occurred after he was appointed magistrate of the important town of Fushimi in 1624. Kumakura 1989, p. 148.

48. *Deep teabowl with chrysanthemum design*

Momoyama period (1573–1615), early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 9.1 cm (3 5/8 in.), Diam. at rim 10.7 cm (4 1/4 in.)
Private collection

EX COLL.: Hirase family; Fujita family

Oribe teabowls come in a variety of types. They include Oribe Black (*oribeguro*), which is glazed entirely in black, with no pictorial design; Black Oribe (*kuro-oribe*), largely black with iron-glaze designs as well; Red Oribe, made of reddish clay painted with designs in iron glaze and white slip; and Narumi Oribe, built of both reddish and whitish clays and with iron-glaze and white slip decoration.

Most commonly seen is Black Oribe, the style of the bowl shown here. Almost all vessels in the Oribe Black and Black Oribe styles, as in the Black Seto style, are teabowls. In making all three types, the black color is achieved by removing the bowl from the kiln through a view hole at the height of firing and rapidly cooling it.

Most Black Oribe teabowls have a rather shallow, distorted (*kutsugata*) shape, with a gently undulating rim. The form of the present work, however, comes close to that of a deep cylinder, rare for Black Oribe teabowls. (An example with a similar shape is the teabowl named Fuyugare [Winter Withering] in the collection of the Tokugawa Art Museum, Nagoya.)[1] The line of its profile, angling in from base to rim and then flaring out at the rim itself, is

unusual in a cylindrical teabowl. The rim is not distorted in *kutsugata* fashion but is more or less round, although with the slight waviness typical of the Black Oribe style.

In making Black Oribe ware, part of the vessel is left bare when the iron glaze is applied, and a design is painted with iron glaze in the reserved area. Here, two bold gaps have been left in the coat of iron glaze, creating triangular spaces on opposite sides of the exterior. These fields were neatly painted with motifs, one of a single chrysanthemum and the other of a cluster of small chrysanthemums over a rough-woven fence; then both areas were covered with a whitish feldspar glaze. Next to the single flower design are tong marks that must have been made when the bowl was pulled out of the kiln. The iron glaze fired in two tones, purple and black, making this piece a particularly elegant example of the Black Oribe style.

The bowl's foot was turned in a rough-hewn style. Inside the foot is an impressed mark, a single straight line, identifying the kiln where it was produced.

One of the most coveted Black Oribe teabowls in existence, this work was handed down from the Hirase family to the Fujita family.

MS

1. Fujioka 1989, no. 2.

49. *Teabowl with cross design*

Momoyama period (1573–1615), early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 8.6 cm (3 3/8 in.), Diam. at rim 12 cm (4 3/4 in.)
Nanban Bunkakan Museum, Osaka

For diversity of forms and range of decorative motifs, perhaps no other type of Japanese ceramics matches Oribe ware. The *nanban* (European) culture that flowed into Japan during the Momoyama period provided Oribe potters with a rich new trove of decorative motifs.

This teabowl in Black Oribe (*kuro-oribe*) style was reportedly discovered in the Shimohachiman district of present-day Kyoto prefecture. Glazed entirely black on the outside except for the whitish cross, it is actually closer in type to vessels in the all-black Oribe Black (*oribeguro*) style. This bowls lacks the distortion and unglazed areas typical of Black Oribe proper. Its shape, a simple cylinder drawn in slightly at the middle and bulging slightly at the base, resembles the short, cylindrical Oribe Black teabowls produced before the practice of deliberate warping became prevalent.

The cross design on the front, achieved by masking the black glaze, is covered by a clear feldspar glaze. The inside of the bowl has a chrysanthemum design drawn in iron glaze. Together, the chrysanthemum and the cross might suggest the stained-glass rose windows of Christian churches.

While various elements of *nanban* culture were incorporated into Oribe ware, in many Oribe works this was a simple borrowing of striking motifs or parts of designs. This bowl, however, with its centrally placed cross, is a rare and valuable example of a tea ware ceramic that alludes directly to the links between tea ceremony culture and Christianity.

MS

50. *Clog-shaped teabowl*

Momoyama period (1573–1615), late 16th–early 17th century
Mino ware, Oribe Black type; glazed stoneware
H. 8.4 cm (3 1/4 in.), max. Diam. at rim 17 cm (6 3/4 in.)
Private collection

Oribe ware vessels with a distorted form and jet-black glaze are known as Oribe Black wares (*oribeguro*). These pieces, mostly "clog-shaped" (*kutsugata*) teabowls, constitute a link between the similarly colored Black Seto (*setoguro*) teabowls fired beginning in the 1570s and the decorated Black Oribe (*kuro-oribe*) bowls of the early seventeenth century. Oribe Black teabowls, like Black Seto bowls, have an intense black glaze created by carefully removing them from the kiln in the heat of firing. The resulting chemical reaction, known as reduction, causes the bowl's glaze to cool to a deep black color. However, Oribe Black bowls have been found, not in kiln sites of the *ōgama* (great kiln) type, where Black Seto bowls are known to have been fired, but in the same climbing kilns that were used to fire decorated Oribe wares.[1] If plain Oribe Black teabowls such as the one seen here were indeed made earlier than decorated Black Oribe wares, then the often-quoted 1599 tea diary entry that contains the first mention of a "warped and distorted" teabowl may have referred to a teabowl of Oribe Black type.[2]

This bowl is slung low and wide, with horizontal lines that snake around the body of the vessel. The glaze is a thick and glossy black, smooth and shiny on two sides but dry-looking and gathered in droplets on the third—a common incidental firing effect called "crawling." The interior displays a roughly circular depression in the middle of the bowl (called a *chadamari,* or tea pool) intended to keep the tea concentrated in the central bottom area. The lip, softly rounded, is inviting to the drinker. The base shows a wide, very roughly turned foot rim that is dappled with black fingerprints and splashes left when the bowl was glazed. This example of Oribe Black ware demonstrates well the powerful impact of distorted Oribe teabowls and their mysteriously organic feel.

ALM

1. Two Oribe Black bowls recovered from the Motoyashiki Climbing Kiln are illustrated in NHK Nagoya Broadcasting 2000, nos. 17, 18.
2. Details of the diary entry and an English-language version of the quotation are in Fujioka 1977, pp. 88–89; the Japanese original and its explanation are found in S. Hayashiya 1988b, p. 77.

51. *Clog-shaped teabowl, named Yaburemado (Torn Window)*

Momoyama period (1573–1615), early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 6.6 cm (2 5/8 in.), max. Diam. 13.6 cm (5 3/8 in.)
Private collection

Black-glazed teabowls in the Black Oribe (*kuro-oribe*) style are decorated with patterns, while those in the Oribe Black (*oribeguro*) style are solidly black and patternless. In both types of wares, as in the Black Seto (*setoguro*) style, the black color is achieved by removing the iron-glazed vessel from the kiln at the height of the firing and cooling it rapidly.

With many Oribe styles, the effect is complex and multicolored. For instance, Narumi Oribe combines whitish clay glazed green and reddish clay decorated with white slip and iron-glaze designs; and Green Oribe (*ao-oribe*) features green glaze and iron-glaze patterns. Teabowls in Black Oribe, however, are distinguished by their simple decoration. The techniques used may include leaving part of the bowl unglazed, painting motifs on by brush, or etching patterns into the glaze to reveal the clay beneath. As if to compensate for the simplicity of such decorative techniques, Black Oribe teabowls present novel shapes and motifs and display both bold originality and creative breadth. In most cases these are comparatively shallow teabowls with warped "clog-shaped" (*kutsugata*) forms. Of all the Oribe styles, it is Black Oribe that employs most prominently this radical distortion of form, one of the hallmarks of Oribe ware.

The present teabowl fully illustrates these salient characteristics of the Black Oribe style. Notable among its formal features are distinct grooves made in the course of throwing on the wheel; a slight bulge of the body; and a narrowing just beneath the flare of the rim. The warping in this case is minimal, giving the vessel a gently elliptical shape. The bowl wears a black iron glaze all around except in the front, which is covered with white slip over which a lattice pattern has been brushed in lines of iron glaze. The interior is covered with iron glaze except for one area decorated with horizontal stripes. This decoration, simple yet thoroughly modern, is wryly highlighted by the bowl's name, Yaburemado (Torn Window). MS

52. *Clog-shaped teabowl, named Waraya (Straw Hut)*

Momoyama period (1573–1615), early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 7.8 cm (3 1/8 in.), max. Diam. at rim 13.8 cm (5 3/8 in.), max. Diam. at foot 6.4 cm (2 1/2 in.)
The Gotoh Museum, Tokyo

EX COLL.: Sen no Sōtan; Sen no Sōan; Ueda Sōgo

A "clog-shaped" (*kutsugata*) teabowl—so named because with its warped, elongated shape, it resembles a kind of clog once worn in Japan—was first wheel-thrown, then intentionally deformed. This teabowl is in the Black Oribe (*kuro-oribe*) style, an important type of Mino ware. Bowls in this style typically have black glaze applied to only part of the surface, leaving white areas in which designs are painted in iron glaze. The black color is achieved by removing the bowl from the kiln during firing and cooling it rapidly, a technique known as *hikidashi-guro* (withdrawn black). The work seen here is a prime example of a clog-shaped Black Oribe teabowl. Its design is a rather geometric pattern consisting of six vertical lines with an assortment of circles, spirals, and triangles drawn in the spaces between them. Around the foot and lower section the bowl is unglazed, although some of the white glaze has splashed onto the foot.

The teabowl's name, Waraya, meaning "straw hut," is written in lacquer on the unglazed lower section, which also bears a signature believed to be that of tea master Sen no Sōtan (1578–1658), grandson of Sen no Rikyū. On the lid of the inner box in which the bowl was kept is another inscription, written by Sen no Sōshitsu (1622–1697), Sōtan's son and the founder of the Ura Senke school of the tea ceremony. It reads: "Sōtan kakitsuke kuro-Oribe mei Waraya shoji dōhitsu nari Sōshitsu" (Sōtan's inscription, "Black Oribe named Waraya," is in the same hand as the inscription on the teabowl; [signed] Sōshitsu). The lid of the outer box has "Suji e-Oribe" (Oribe with line and picture design) written on top and "Sen no Sōan yori Ueda Sōgo shoji Tobaya" (Received from Sen no Sōan, owned by Ueda Sōgo; [seal of] Tobaya) on the back. Sen no Sōan (1694–1726) was Rikkansai, the sixth director of the Ura Senke school, and Ueda Sōgo appears to have been a townsman of Edo (now Tokyo). The markings thus affirm that this teabowl was passed down by successive tea masters from the beginning to the middle of the Edo period (1615–1868). AN

Inscription, "Waraya," on underside

53. *Clog-shaped teabowl with checked roundels*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 7.3 cm (2 7/8 in.), max. Diam. 13.3 cm (5 1/4 in.)
Peggy and Richard M. Danziger

Most bowls of the Black Oribe (*kuro-oribe*) type were fired at the Motoyashiki Climbing Kiln in Mino.[1] Low, wide bowls such as this usually display a roughly three-cornered shape; bowls of similar shape have been recovered from the Uchigaso kiln in Fukuoka prefecture, which fired Takatori ware and is recorded as being active between 1614 and the early 1620s.[2] The construction of these so-called clog-shaped bowls is such that the making of tea becomes a challenging exercise. Because the hot water spreads out in the interior's wide bottom, it is difficult to mix uniformly with the green tea powder and cools rather too quickly. The user is forced to drink from one of three corners; tea stains on surviving bowls reveal that users most often chose the corner directly to the right of the longest flat side (on this bowl, the side decorated with two roundels). The difficulty of drinking from these bowls has made some wonder if they were meant to be used for food rather than tea, and at least one publication has illustrated distorted bowls being used as food bowls.[3]

It appears that when this teabowl was fired it was stacked base-to-rim with other similar bowls, since there are scars from adhesions at several places on the rim and a scar with black glaze on the unglazed bottom. Such scars, although not uncommon in bowls of the Black Oribe type, appear to have received little attention from researchers. At one place below the rim, both the interior and exterior of the wall are scarred. This suggests that the piece was removed from the kiln with tongs during the firing, as examples of the earlier Black Seto and Oribe Black types were.[4]

This bowl is striking for the simplicity and effectiveness of its painting. The pattern decorating the front is an adaptation of the checkerboard design known as *ishidatami* (literally, stone-mat or paving-stone pattern). It demonstrates one of the most creative aspects of Oribe pictorial design, the appropriation of existing two-dimensional patterns for placement on the surface of a three-dimensional vessel in a way that is eye-catching yet harmonious with the object's shape. In this example the *ishidatami* is no longer simply a pattern; it has been abbreviated and incorporated into a roundel shape to create a new and distinctive motif. ALM

1. Fujioka 1977, p. 149.
2. Ozaki 1987, p. 64. The name of the kiln is frequently spelled Uchigaiso. Early examples of Takatori ware, a stoneware of Chikuzen province in Kyushu, were influenced by both Karatsu ware and Mino ceramics (Nagatake 1982).
3. K. Tsuji 1972, pp. 58, 133.
4. If a black-glazed bowl is not subjected to an oxygen-poor environment by being removed from the kiln, the glaze will cool to brown rather than black. Fujioka 1977, p. 124.

54. *Clog-shaped teabowl with design of plum blossoms and geometric patterns*

Momoyama period (1573–1615), early 17th century
Mino ware, Black Oribe type; glazed stoneware
H. 7.6 cm (3 in.), max. Diam. 14.3 cm (5⅝ in.), Diam. at foot 5.7 cm (2¼ in.)
The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 2002.447.28

Teabowls in the Oribe style were often shaped something like ancient clogs and described as *kutsugata,* or "clog-shaped." After a round teabowl had been formed on the wheel it was indented in several places, destroying the circular shape and producing an asymmetrical form. The exterior surface of the bowl was then worked with a spatula to make it rough and uneven. Flamboyant distortions and irregularities of this type characterize the aesthetics of Oribe ware.

This teabowl's vital, organic-seeming form is paired with vigorous surface design. The rich iron black glaze that covers most of the bowl frames the patterns in the white areas. Inside the bowl, each diamond-shaped compartment of the grid is filled with either the representational depiction of a flower or a stylized motif resembling a plum blossom (five dots encircling a sixth). On the exterior, various geometric patterns are boldly depicted in forceful black wash. Oribe ware that is mostly glazed in iron black and carries designs in black on the reserved white ground, such as this teabowl, is called Black Oribe (*kuro-oribe*); Oribe ware that is entirely glazed in iron black is known as Oribe Black (*oribeguro;* see cat. no. 50).

Marks that occasionally appear on the bases of Oribe ceramics were once thought to designate the kiln or the potter. However, since objects with various marks have been found in the remains of a single kiln, they are now regarded as the marks of ceramic merchants in major cities, who ordered Oribe ware directly from the kilns. Among Oribe ceramics, the marks are more often found on clog-shaped teabowls. On the base of this teabowl is the symbol , a mark that is identified with the ceramics merchant Jōhachi, although nothing is known about him.[1] MW

1. Fujioka 1977, pp. 156–58.

55. *Clog-shaped teabowl with wisteria motif*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Black Oribe type; glazed stoneware with glaze inlay
H. 7.3 cm (2 7/8 in.), max. Diam. at rim 14 cm (5 1/2 in.)
Private collection

Irregularly shaped bowls are commonly described in Japan as "clog-shaped" (*kutsugata*). The term was probably first used for oblong teabowls such as those made at the Karatsu kilns of Kyushu.[1] The oval rims of those bowls may have been inspired by the unintended distortion that sometimes occurs to a round bowl during loading or firing of the kiln, for instance when a piece is accidentally squeezed between two other vessels. The type of footwear alluded to is a subject of debate; some think the term refers to the fur-covered shoe worn by warriors in winter battle, others to the black footwear of Buddhist monks. Both types of shoe are oblong and fairly regular in shape. The term "clog-shaped," however, appears to have become synonymous with "irregularly shaped" when applied to teabowls, since no Japanese shoe has the roughly triangular shape common among Black Oribe (*kuro-oribe*) bowls such as this one.

The construction and decoration of this bowl were among the most involved and time-consuming of any known Oribe teabowl. After the piece was thrown and shaped, its base was trimmed without a foot rim and an unusually complicated, separately made foot rim was attached. High and splayed, with a hollow interior, it may have been modeled after the bases of imported glass or metalwork.[2] The decoration on the bowl itself was accomplished by scraping through the applied black glaze and filling the scraped area with white clay slip. This technique is similar to that used to decorate Gray Shino wares (see cat. no. 26); it differs, however, in that no translucent glaze was applied over the entire glazed surface, and thus each motif had to be filled in with translucent glaze separately.

The nature of the decoration is unusual as well. Whereas blossom clusters of Japanese wisteria grow and hang vertically, the single long spray shown on one side of the bowl is depicted horizontally, suggesting that the wisteria motif is there for a very specific reason. Wisteria flowers evoke early summer, so it may be that the bowl was made or commissioned for particular use in that season. The idea that this bowl may have been a special commission is reinforced by its base, which is not only unusual and elaborately fashioned but also bears a single, incised horizontal line that may correspond to the Chinese character for "one." It is thought that simple marks such as those resembling the letters *X*, *V*, *T*, and *Q* found on the bases of certain Oribe ware pieces denoted commissions or orders from ceramic merchants (see fig. 31).[3] ALM

1. Fujioka 1973, pl. 18; Becker 1986, pp. 88, 89.
2. Sebastian Izzard 2002, p. 40.
3. Fujioka 1977, p. 158.

56. *Tea caddy of square-shouldered type*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware; ivory lid not original
H. 11 cm (4 3/8 in.), Diam. at rim 3.1 cm. (1 1/4 in.), Diam. at base 5.2 cm (2 in.)
The Montreal Museum of Fine Arts, F. Cleveland Morgan Bequest

Chaire, tiny caddies or containers for powdered tea, were the ceramics for the tea ceremony most highly prized from the Muromachi (1392–1573) through the Edo (1615–1868) period.[1] Connoisseurship of these tea caddies by practitioners of *chanoyu* is very detailed, encompassing the relative merits not only of shape and color but of such qualities as weight, glaze application, clay texture, and even the whirlpool design found on the bottoms. The first caddies were imported from China and may have been made to hold medicine or spices rather than tea.[2] The first Japanese ceramic tea caddies were made at Seto in the fourteenth century,[3] and these Japanese caddies tended to imitate Chinese ones in shape until the latter part of the sixteenth century.

This example represents a marked departure from conventional tea caddies. The two-tiered shape may have its origins in the two-lobed gourd profile of some Chinese tea caddies. A different possibility is that the caddy's square-shouldered form (known as *katatsuki*) and its thin brown glaze derive from those of larger vessels, such as water jars, found among Karatsu wares.[4] It is already well established that the climbing kilns (*noborigama*) in which Oribe ware was fired were based on kilns in the Karatsu region,[5] and it is evident that there was considerable overlap between Oribe and Karatsu wares in shape and design as well (cat. no. 104).[6] An irregular swatch of design of the type that descends from left to right down the front of this piece is found, however, only in Oribe wares. This one appears to be based on tiny tie-dyed patterns found in *tsujigahana* textiles of the Momoyama period.[7] An Oribe tea caddy with applied handles in a private Japanese collection displays a very similar decorative swatch.[8] The clay used for the present caddy has a higher iron content than is usual for Oribe wares, resulting in a darker body color. To give the decorative swatch greater contrast, a light-colored, feldspar-heavy glaze, similar to that used on painted Oribe wares, was applied only to the painted area. This relatively painstaking procedure demonstrates that the piece's irregularity was not the product of haphazard execution or caprice but rather was carefully planned and carried out with a specific result in mind. ALM

1. Fujioka 1973, p. 39.
2. Ibid., p. 33.
3. Tokyo National Museum 1985b, p. 120.
4. Becker 1986, pl. 14.
5. Fujioka 1977, pp. 84–85.
6. Historical Museum of Mino Ceramic Wares, Toki 1983, pp. 34–52.
7. J. Takeuchi et al. 1997, nos. 140, 141.
8. NHK Nagoya Broadcasting 2000, no. 35.

57. *Tea caddy with handles, named Gakibara (Hungry Ghost's Belly)*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware; ivory 17th- or 18th-century lid
H. 11 cm (4 3/8 in.), Diam. 6.5 cm (2 1/2 in.)
Nomura Museum of Art, Kyoto

EX COLL.: Kameya Eisen; Maeda Toshitsune; Tokugawa family; Hotta Masasuke; Matsui Yasutomi; Maeda family

In his later years, Sen no Rikyū (1522–1591) led a redirection of tea ceremony aesthetics from a taste that emphasized Chinese works to a preference for utensils of Raku ware, Shino ware, and other Japanese ceramics. For tea caddies, however—among the most important of such utensils—Rikyū maintained the existing choice of symmetrical, classically austere forms. Subsequently, with the emergence of standards of taste developed by Furuta Oribe (1543/44–1615), tea caddies were given handles and decorative designs and were considerably changed in form.

The present work is a superb example of an Oribe-style tea caddy. It has a slightly square-shouldered (*katatsuki*) shape, widening at the base, and a comb-shaped handle on each shoulder. Its lanky form with bulbous lower section prompted the tea master Kobori Enshū (1579–1647) to name the caddy Gakibara (Hungry Ghost's Belly). While there is no evidence that it was owned by Furuta Oribe, it is thought to have been expressly crafted in the style he preferred. According to one account, Maeda Toshitsune (1593–1658), chief of the Kaga domain, searched all over Kyoto for the caddy; finally finding it, he purchased it (from Kameya Eisen) for thirty gold pieces, to the delight of Kobori Enshū. Presented by the Maeda family to the shogunal Tokugawa family, the caddy was later returned to the Maeda, then via Hotta Masasuke came into the possession of Matsui Yasutomi. After a storehouse fire of 1772 destroyed a number of Maeda family valuables, Matsui gave the tea caddy back to the Maeda family. This vessel's history illustrates very well the way that treasured tea utensils passed from one owner to the next. MS

58. *Tea caddy of square-shouldered type*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware; ivory lid, probably not original
H. 11 cm (4 3/8 in.), Diam. at rim 3.2 cm (1 1/4 in.), max. Diam. at base 5.7 cm (2 1/4 in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution

The Chinese caddies for powdered tea that were highly prized in Japan from the fourteenth through the sixteenth century were small and delicate, and potters who made imitations at the Seto kilns did their best to achieve as close a resemblance to Chinese wares as possible. During the later Momoyama period, however, larger and more robust caddies began to be made. Late-sixteenth-century pieces from Bizen, Shigaraki, and Karatsu were followed by examples fired in Mino in the new climbing kilns that produced Oribe ware in the early decades of the seventeenth century. These new-style tea caddies featured eclectic glaze applications and idiosyncratic surface textures created by liberally carving and shaving the vessel exterior.

This square-shouldered (*katatsuki*) example is a typical Oribe ware tea caddy. Large in size, it displays horizontal striations on the upper area that were incised when the piece was still on the potter's wheel. Five wide, vertical shave marks irregularly distributed around the waist of the caddy were created by slicing off the damp clay with a sharp bamboo knife. The unusual base features not an ordinary flat bottom with a string-cut pattern but rather a crudely fashioned foot rim. Visible on the light brown clay inside the foot rim is an incised workshop or order mark.[1] As with nearly all Oribe tea caddies, the interior is unglazed.

A single darker flow of glaze descends one side of the piece. This marks the "front" of the caddy, the side to be displayed in any formal presentation. Because it affects how a tea caddy is oriented, this glaze flow, or *nadare,* is an important feature of tea caddy manufacture.

ALM

1. An Oribe tea caddy with a similar mark is illustrated in Cort 1992a, no. 42. Edward S. Morse, who collected this caddy in the nineteenth century, attributed its manufacture to a potter named Moyemon (Moemon) on the basis of the *X* mark on the bottom (Morse 1901, nos. 2926–28). Fujioka 1977, p. 158, asserts that Moemon was Katō Moemon, a merchant who used the mark as an order mark.

59. *Tea caddy in the shape of a gourd*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 7.5 cm (3 in.), max. Diam. 6.4 cm (2 1/2 in.), Diam. at rim 5 cm (2 in.)
Gifu City Museum of History

The shape of this tea caddy is particularly appealing. Tea caddies have long played a central role in the tea ceremony; typically they are symmetrical and square-shouldered (*katatsuki*) in form with a bulging or gourdlike bottom and are coated with black or iron brown glaze. Examples of unusual shape and elegance were often presented when entertaining guests at the tea ceremony.

The development of the Oribe style brought radical changes to both the form and the decoration of tea caddies. In some cases the brown, patternless caddies produced in Mino underwent only slight changes in shape (see cat. no. 57). But green-glazed Oribe ware caddies represented a bold break from the sober forms of earlier styles and are extensively decorated with brush-applied decorations.

This caddy, tight-waisted and swelling at the base, is an excellent example of the Oribe style. Drawn on its body in iron glaze is a decoration of vertical stripes resembling the woven striped pattern of *kantō* silk often used for tea-caddy pouches. Next to the design is a cascade of copper green glaze. On the opposite side is a mesh pattern resembling a fishing net.

Although the lid appears at first glance to be a *tomobuta* ("companion lid," the lid originally made for a vessel), closer inspection reveals that its glaze is of a different shade, suggesting that it was ordered at another time. The base of the caddy shows clear marks of the potter's cutting string. MS

60. *Incense burner with lion-dog and incised inscriptions*

Momoyama period (1573–1615), 1612
Mino ware, Oribe type; glazed stoneware
H. 20.9 cm (8 1/4 in.), W. 21.2 cm (8 3/8 in.), D. 19.7 cm (7 3/4 in.)
Tokyo National Museum

This is a significant work because the date inscribed on it not only tells us when it was made but also is a chronological marker useful for the dating of Oribe ware generally. The four legs decorated with animal faces and the inside of the incense burner carry a feldspar glaze, while the rest is coated with copper green glaze. The knob shaped like a "lion-dog" (*shishi*) biting a string was likely inspired by Chinese celadon examples of the Ming dynasty (1368–1644). But Japanese potters created this incense burner, using the native techniques that characterize Mino ware. According to the incised inscription, Katō Saemon no Jō commissioned the incense burner for dedication at Atsuta Shrine, located near Mino (in Nagoya, Aichi prefecture). From the dedication date in the inscription we know that the burner was made in 1612. There is an inscription of the same date on an Iga-Oribe ware water jar excavated in the vicinity of the Motoyashiki kiln that was famous for the firing of many Oribe ware masterpieces. YI

61. *Incense burner*

Edo period (1615–1868), early 17th century
Mino ware, Oribe type; glazed stoneware with metal lid
H. 7.8 cm (3⅛ in.), max. Diam. 11.5 cm (4½ in.)
Historical Museum of Mino Ceramic Wares, Toki, Gifu prefecture

Incense burners in the Shino and Oribe styles were made in a variety of forms, ranging from large pieces such as the incense burner with a lion-dog–shaped knob in the Tokyo National Museum (cat. no. 60) to smaller ones in animal or cylindrical form. The Oribe ware incense burners excavated at the site of the Motoyashiki Climbing Kiln are mostly cylindrical, although some are barrel-shaped or have a narrow neck over a bulbous body. The shapes of the mouth are varied—some long, slender, and flaring out slightly and others narrowing toward the top. Most of the Shino ware examples are simple cylindrical shapes; some are lion-shaped.

The form of the incense burner shown here, with bulbous body, narrow neck, and short, slightly flared mouth, is also seen in glazed incense burners in the Ofuke style, which were mass-produced at the Mino kilns during the time that the Oribe style suddenly declined—in the early Edo period, beginning about 1615. This incense burner stands on three "animal foot" supports; it has copper green glaze around its mouth and on the handles and a thunder pattern around the upper part of the body. Oribe works made when the style was dying out have elements of shape and decoration in common with early Ofuke ware, which was produced in the official kiln of the Tokugawa family in the Nagoya Castle compound in Owari. The carved designs prevalent in early Ofuke ware are also seen in many examples of Oribe ware from the period of its decline. Works produced about that time in kilns at Kamagane and Seianji in Toki and elsewhere in Mino show that by then Oribe and Ofuke wares were being fired together. JH

62. *Six incense boxes*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
a: H. 6.5 cm (2 1/2 in.), Diam. 5.3 cm (2 1/8 in.); b: H. 2.9 cm (1 1/8 in.), Diam. 5.8 cm (2 1/4 in.); c: H. 2.9 cm (1 1/8 in.), Diam. 5.9 cm (2 3/8 in.); d: H. 4.3 cm (1 3/4 in.), Diam. 6.2 cm (2 1/2 in.); e: H. 4.3 cm (1 3/4 in.), Diam. 5.7 cm (2 1/4 in.); f: H. 3.9 cm (1 1/2 in.), Diam. 5.4 cm (2 1/8 in.)
The Montreal Museum of Fine Arts, Gift of Joseph-Arthur Simard

EX COLL.: Georges Clemenceau

a

An incense box (*kōgō*) holds incense that is laid with the charcoal during the formal preparation of the hearth prior to the making of tea in *chanoyu*. When the formal laying of charcoal is omitted, an incense box appropriate to the season or occasion is displayed in the *tokonoma* alcove for appreciation by the guests. Although these boxes were traditionally made of lacquered wood, ones of ceramic were developed in the later part of the sixteenth century. Today, ceramic incense boxes are used from November through April; boxes of lacquer or wood are reserved for use during the warmer months. Incense boxes created from seashells or metal also exist, their use not limited by season.

These six incense boxes are part of a collection of approximately three thousand such works collected by the French statesman Georges Clemenceau. They demonstrate the variety of Oribe ware incense boxes, which seem to have been manufactured in relatively large quantities. Most Oribe *kōgō*, though not all, feature the green glaze and underglaze brown decoration most commonly associated with Oribe ware. The boxes are limited in size by the constraints of the tea ceremony, but their forms and decoration vary widely and may be based on animals, plants, or other natural or man-made objects.

The painted decoration on the three-lobed incense box with a loop finial (f) consists merely of abbreviated grass motifs. The squared oval example with a leaf finial (e) has a design of ivy on the side and two unusual motifs of spiraling and nested squares. The lozenge-shaped piece covered in copper green glaze (c) has no painting but is decorated with an incised sixteen-petal chrysanthemum design on the top of the lid. The shape is based on that of bronze weights used in traditional scales; a similar piece is known in a private collection in Japan.[1] Another squared oval example with a leaf finial (d) has had one side dipped in green glaze and the other side decorated with a design of outdoor curtains and cherry blossoms similar to that on the ewer with a bridge handle (cat. no. 92). The striking squared oval incense box (b) displays four stripes in iron oxide flanked by swaths of green glaze, a simple but attractive design. The only piece without green glaze is the humorous owl carved out of clay and given incised and painted details (a). The owl form is not uncommon among shaped Oribe objects; incense burners, water droppers, and other incense boxes in owl shape are known.[2]

The top and bottom pieces of all the boxes except the owl box were wheel-thrown separately and then formed by hand into their final shapes. The bases were carved out to lighten them and reduce the likelihood of cracking. The material is the same off-white, somewhat fine clay used for other Oribe pieces, except for that of (c).

b

c

d

e

Its clay is similar but has a rose blush; this may indicate a higher iron content, as is found in Narumi Oribe or Red Oribe pieces, or may have resulted from a different firing atmosphere in the kiln.

ALM

1. S. Hayashiya 1988b, no. 91.
2. Fujioka 1973, pl. 212; S. Hayashiya 1988b, nos. 10, 14, 100.

f

63. *Incense box*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Picture Oribe type; glazed stoneware
H. 3.7 cm (1 1/2 in.), Diam. 5.3 cm (2 1/8 in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution

Beginning in the late sixteenth century, small ceramic boxes such as this were made to hold the incense burned or displayed in the course of a tea meeting. The incense kept in ceramic boxes is called *nerikō* (kneaded incense) and is made by kneading together several types of incense made from different woods. Although among the smallest items used in *chanoyu*, incense boxes are commonly part of the formal display in the *tokonoma* alcove and therefore are conceived and constructed with much care.

This incense box of the Picture Oribe (*e-oribe*) type is deceptively simple in appearance. The form seems round at first glance but is in fact a rough triangle; the base and lid were altered to that shape after they were thrown, in imitation, perhaps, of the triangular *kutsugata* (clog-shaped) teabowls for which Oribe ware is well known. The soft reshaping gives the box a natural feeling, less man-made than most ceramics, as if it were a smooth river stone rather than hand-fashioned clay. The bottom of the base is scarred by three small patches where the piece rested on kiln supports during the firing.

The crosshatch patterns on the lid and sides may be intended to represent or allude to the latticework of papered *shōji* screens, which, like the box itself, are opened to reveal what is within. Or the design may be purely decorative and derived from a crosshatch textile pattern called *okina-kōshi*. Designs that can be interpreted on more than one level are an intriguing aspect of Oribe ware.

ALM

64. *Lozenge-shaped dish with bridge handle*

Momoyama period (1573–1615), early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 17.7 cm (7 in.), W. 24.1 cm (9½ in.), D. 26.8 cm (10½ in.)
Kitamura Museum, Kyoto

Important Cultural Property

EX COLL.: Takashi Masuda (called Don'ō)

Brimming with elements of Oribe style, this handled dish is crafted in the distinctive shape known as *matsukawabishi* (pine-bark lozenge). Composed of a main lozenge with smaller lozenges on the two lateral corners—an arrangement similar to the pattern of pine bark—the shape is often incorporated into textile designs dyed by the *tsujigahana* method.

In this work the vessel itself takes the *matsukawabishi* shape. The dish's interior carries an exuberant array of decorative features displayed in distinct sections. Green glaze covers the areas around the handle joints; the rest of the interior is divided into three areas, each with its own pictorial decoration. In one is a half-wheel (*katawa-guruma*) motif that alludes to the wheels of the *gissha*, a two-wheeled, ox-drawn carriage used by nobility in the Heian period (794–1185). These wooden wheels were soaked in rivers to keep them from drying out, a practice recorded in the often-seen motif of a half-submerged wheel surrounded by

waves or with undulating lines at its base. The stylized *katawa-guruma* motif became a poetic symbol of Kyoto culture. Facing it on the dish's interior is a pattern of interlinked circles or ellipses, and in the center is a fishing net design. The combination of three motifs with no connection to one another is typical of the Oribe decorative approach.

The high-arching bridge handle perfectly balances the *matsukawabishi* shape of the dish. Its forked joints were probably modeled on the handles of bamboo baskets. The grooves in the handle bring out to beautiful effect the various shades of the green glaze.

The vessel was formed in a mold using both red and white clay, the Narumi Oribe method. Although, like Seto ware, the style is named after a place in Aichi prefecture (now Narumi-chō in Midori-ku, Nagoya), this dish was produced in Mino. The green glaze was applied over white clay to allow the glaze color to show to maximum effect, while the pictorial areas are of red clay, against which the white feldspar glaze and bordering lines of iron glaze stand out dramatically. The piece thus represents a brilliant orchestration of techniques to take full advantage of all its colors: red, green, white, and brown. Its form and decoration merging into a consummate whole, this is a superb example of an Oribe handled dish and of Oribe ware in general. It was formerly owned by Takashi Masuda (called Don'ō; 1848–1938), a businessman and tea ceremony connoisseur of the Meiji era. MS

65. *Fan-shaped dish with bridge handle*

Momoyama period (1573–1615), early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 15.4 cm (6 1/8 in.), W. 28.7 cm (11 1/4 in.)
Ohmatsu Art Museum, Gifu

Along with shapes called sandy beach (*suhama*) and pine-bark lozenge (*matsukawabishi*), the fan shape is common as a form and decorative feature of Oribe ware. This handled dish combines the fan shape with motifs of plover and a half-submerged wheel (*katawa-guruma*). Closely associated with the landscape of old Kyoto, these all vividly evoke the taste of the ancient capital and the emperor's court.

Oribe ware, Mino ware in general, and indeed all arts and crafts of their time were produced with their sights on the capital, and regional production centers vied eagerly to anticipate new trends in Kyoto taste and fashion. Wares produced by those who successfully identified the emerging Kyoto preferences were found appealing by provincial connoisseurs of taste as well. Mino ware consequently evolved into diverse, unrestrained styles to meet these changing needs.

This dish is precisely the kind of work that emerged from the demand for "Kyoto style." It is formed from two kinds of clay, red and white, joined together in a mold. In the "alternating sides" (*katami-gawari*) fashion, the part made of white clay is coated with green glaze while the red-clay side carries images of a large carriage wheel below a flock of plovers, both pictures drawn in white slip and iron glaze. The sides of the dish are decorated with a design of stripes and arabesques, also rendered in white slip with iron glaze borders. While the handle has lost some of its green glaze, its high-arching form strikes an excellent balance with the dish's fan shape. Fixed to the base, one at each corner, are three U-shaped legs made from rolled ropes of clay. MS

66. *Dish with bridge handle and stepped rim*

Momoyama period (1573–1615), early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 15.1 cm (6 in.), W. 21.5 cm (8½ in.), D. 19.4 cm (7⅝ in.)
Private collection

The handled dish is perhaps the form in which the special appeal of the Oribe style is shown to greatest effect, and this is an especially fine example. It is crafted and decorated in the Narumi Oribe style: that is, after being formed in a mold from red clay and white clay joined more or less down the middle of the vessel, it was decorated on the red-clay portion with a pattern of iron glaze and white slip and on the white-clay part with a coat of green glaze, in the "alternating sides" (*katami-gawari*) technique. Green glaze also covers a corner of the red-clay section, but its effect is brownish because of the red clay underneath. The coat of glaze on the white-clay section shows a vivid green, making an attractive contrast with its red-clay counterpart. The red-clay half is completely decorated on the inside with a turtle-shell pattern executed in iron glaze and white slip; its exterior sides carry patterns of horizontal lines and vertical stripes in the style of a woven striped fabric.

Particularly notable are the cutaway sides of the rim. While similar vessels with sides that step down to a lower tier at two points are often seen nowadays among metalware or glassware, in ceramic art the application of such a form to a handled bowl was a manifestation of the keen innovative sense unique to Oribe ware of this period.

The handle narrows in three places and has an arch at each end where it joins the dish. It is modeled on the handles of bamboo baskets, as is often the case with the arching bridge handles on Oribe dishes. The dish stands on four U-shaped legs, one at each corner of the base.

In this superbly crafted dish, the contrast between the vivid green glaze and the red clay is used to striking effect, and the overall form is nicely balanced. MS

67. *Dish with bridge handle and "sandy beach" shape*

Momoyama period (1573–1615), early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 28.1 cm (11 1/8 in.), W. 25 cm (9 7/8 in.)
Suntory Museum of Art, Tokyo

The stands used for displaying ornaments at poetry competitions held by nobility of the Heian period (794–1185) were described with the term *suhama* (sandy beach) because when viewed from above they resembled in shape the gently curving sand beach along a shore. The shapes also suggested those of islands, evoking Mount Penglai (Japanese: Hōrai), the abode of the immortals believed to be in the Eastern Sea, according to ancient Chinese legend.

Even after the original *suhama* stands fell into disuse, their shape continued to be remembered in decorative motifs. Along with the fan, plover, and pine-bark lozenge motifs, the *suhama* is among the leading design elements used in ceramics, not only as a pictorial decoration but also for the shape of a vessel. Its contour, even in abbreviated or outline form, gives a ceramic work a unique character.

The shape of this dish, a *suhama* truncated at the bottom by a straight line, perhaps more readily suggests the small round loaf of pounded rice placed on top of a slightly larger one that is made as an offering on New Year's Day and on other occasions. Reddish clay is used on one side and whitish clay on the other, in roughly equal amounts. In "alternating sides" (*katami-gawari*) style, two of the three curved segments are covered with green glaze, while the red-clay portion displays various pictorial designs—including drying persimmons, *kantō* textile stripes, chrysanthemums, and geometric patterns—rendered in white slip with iron-glaze borders. The handle spans the middle of the dish, dividing it symmetrically, and has rivetlike lumps attached to its outward surface. The dish stands on three U-shaped legs.

The display of numerous unrelated patterns, as seen in this work, is a typical feature of the Oribe style. With some two-thirds of its surface taken up by the green glaze, however, this dish has a tasteful design that avoids overloading the eye with excess decoration.

Like a number of others, including the handled dish in the shape of a pine-bark lozenge (cat. no. 64), this dish was formed in a mold in the Narumi Oribe method. An Oribe-style *suhama*-shaped dish with a handle is preserved at the Manno Art Museum, Osaka,[1] and another of a shape possibly closer to that of the Heian-period stands is in the collection of the Tokyo National Museum.[2]

MS

1. Manno Art Museum 1988, no. 150.
2. Fujioka 1989, no. 56.

68. *Dish in the shape of a double fan, with bridge handle*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 14.5 cm (5¾ in), W. 19.5 cm (7⅝ in.), D. 28 cm (11 in.)
The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 1975.268.443

EX COLL.: The Hara Collection, Yokohama

This dish for serving food is an excellent example of what is sometimes called Green Oribe (*ao-oribe*) ware, which features green glaze on some of the body and designs in iron wash on the remaining white areas. The vessel displays the idiosyncratic traits of the Oribe aesthetic; complex and asymmetrical in form, substantial in volume, and tactile in texture, it juxtaposes glaze (here the characteristic green) and quasi-representational painting. These features are combined to create a dynamic plasticity. Made in a mold in the shape of a double fan, the body of the dish has an angular contour. Its lateral force is counterbalanced by the arched handle, and the four looped legs attached to the bottom, on which the rather heavy dish is slightly raised, give a sense of upward motion.

Traces of running glaze mark the copper green glaze applied over the incised handle and extending to adjacent areas of the vessel's sides. Deep pools of the thick copper green glaze were transformed into dramatically glassy surfaces during firing, as is clearly seen at the end of a green flow along the edge on the interior. The green areas alternate with geometric patterns painted in iron oxide on the exterior, but the most astonishing feature is the group of mysterious semiabstract patterns on the white area of the interior surface. Grasses are superimposed on a crest of "nine stars," which might or might not be related to the famous daimyo clan Hosokawa, while another motif incorporates fernlike curves, dots, and strange semicircular forms. This use of startling designs whose meanings are not readily apparent is another aspect of the Oribe aesthetic.

MW

69. *Dish with bridge handle*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
H. 14 cm (5½ in.), W. 20.4 cm (8 in.)
Asia Society, New York, Mr. and Mrs. John D. Rockefeller 3rd Collection

This dish was made for holding food served during the *kaiseki* meal that forms part of a full *chanoyu* meeting. The bridge handle, more decorative than functional, serves to link such ceramic vessels with the basketwork containers used in previous eras. Two corners of this vessel as well as the entire handle are glazed with copper green, while the reserved area between the two corners is in white glaze. It is decorated in underglaze iron oxide with a series of twelve linked roundels, some solid, some containing a six-sided motif similar to a section of a tortoise shell.[1] On one side of the interior is a motif of thin cones probably intended to represent bamboo shoots. One white exterior corner displays vertical stripes, the other a horizontal line and a wavy one. Four small loop feet support the corners of the flat, partially glazed base. The elegantly constructed bridge handle splits before it joins the body, leaving teardrop openings at the corners. ALM

1. S. Hayashiya 1988b, no. 149, illustrates a similar puzzling design.

70. *Square dish with lid and design of carracks*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 7.2 cm (2 7/8 in.), W. 18.6 cm (7 3/8 in.), D. 16.7 cm (6 5/8 in.)
Private collection, Tokyo

In addition to bowls and handled dishes, lidded dishes in considerable numbers are also among the most prized works of Oribe ware. The lid of this dish is decorated in a modern, two-tone style, with a thick application of green glaze covering some parts and the remaining area painted in a striped pattern reminiscent of *kantō* (woven stripes) textiles. The top surface is also lined with grooves, the green glaze darkening where it has collected in the grooves and thinning almost to white along the ridges. The *kantō* pattern, alternating between thick stripes in the grooves and narrower ones between them, is simple yet powerful.

Inside, a broad white band running diagonally across the face of the dish is the ground for a painting of two carracks. Pictorial designs painted on ceramics in iron glaze are usually rendered in a rough, simplified style, but here the sailing ships are drawn with unusual care, as is particularly evident in the discriminating use of thick and thin lines. The flowing wave pattern beneath the boats is also delicately detailed. Unexpected contrast between the cover decoration and that found inside is one of the delights of lidded vessels—here enhanced because the stripe pattern of the lid takes on the additional suggestion of flowing water when viewed alongside the boats floating inside. The designs on the outside walls of the dish are of scattered plum blossoms and plum blossoms under lattices; neither motif relates in any way to the scene inside.

The dish stands on two slab-built supports attached to opposite edges of the base, and the lid has a similar pair of rail-like supports on its underside. MS

View inside dish

71. *Square dish with lid and decoration of textile designs*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 9.2 cm (3 5/8 in.), W. 20 cm (7 7/8 in.), D. 18 cm (7 1/8 in.)
Suntory Museum of Art, Tokyo

EX COLL.: Rosanjin Kitaōji

The exterior of this covered dish has bold applications of green glaze on two diagonally opposed corners and decorative designs painted in iron glaze in the remaining areas. The decorative patterns all seem to have been adapted from textile designs. One, a dotted grid pattern similar to the resist-dyed pattern called *hittashibori,* appears on the side of the dish in iron glaze against a white ground and on the lid in reverse coloration, with the pattern etched into an area of iron glaze. Another, a striped pattern resembling the woven-stripe design of *kantō* cloth, is rendered in lines of iron glaze on a white ground and elsewhere as white stripes on brown achieved by wax-masking the iron glaze. There is also a gridlike design on the lid that resembles a pattern used for quilted fabrics. In contrast to all these patterns crammed close against one another, the more widely spaced design on the cover suggesting a peacock feather comes as a pleasant relief. The lid has beveled edges rising to a flat top, in the middle of which is a flat, horizontal handle set parallel to the sides of the dish.

Part of the appeal of a covered dish is the anticipation of patterns to be discovered upon opening it, and this dish lives up to that promise. Decorated only with iron glaze, the interior displays in one small section a dotted lattice design etched into the glaze and in the remaining open space a large drawing of a pier or bridge, done in light strokes. Surprisingly simple given the density of decoration on the outside, this design was probably conceived with the assumption that the dish would normally be filled. The vessel's underside has four U-shaped legs attached at the corners.

This dish was a treasured possession of the artist-potter Rosanjin Kitaōji (1883–1959), who was also known as a famous Tokyo restaurateur. MS

72. *Dish with lid, in the shape of a fan*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 11 cm (4 3/8 in.), W. 28.5 cm (11 1/4 in.), D. 23.7 cm (9 3/8 in.)
Tokyo National Museum

After a long period during which ceramic wares with matching lids were not produced in Japan, in the late sixteenth century a succession of new types of vessels that were often lidded came into use. These wares, which included *mukōzuke* (small serving dishes) and *tebachi* (bowls with handles), were used in the tea ceremony to serve the special cuisine of the *kaiseki,* or light tea meal. Mino potters broke from the standard practice of making circular forms on a pottery wheel to create vessels of unusual shapes, eventually producing works like this fan-shaped example. Shino wares were formed on the wheel and then shaped further using molds; Oribe wares, including this dish, were pressed into molds from the outset. The vessel's sturdy handle is shaped like a bent bamboo shaft. When the lid is lifted, the ribs of the fan, represented in relief inside the dish, create the striking impression of an actual fan. YI

73. *Square dish with design of stripes*

Momoyama period (1573–1615), early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 5.5 cm (2 1/8 in.), W. 21.4 cm (8 3/8 in.), D. 20.4 cm (8 in.)
Tokyo National Museum

Oribe ware, with its free and playful departure from circular forms and its striking green-and-white color schemes, could create a startling effect. This exceptionally dynamic example presents an unexpected juxtaposition of green and red. Although the typical combination of green and white produces a rather vivid contrast, this white painted pattern emerging from a red clay background is unprecedented and is one of the most radical of all Oribe designs. The daring technique calls for two types of clay: one with a high iron content for the red areas, and the other, a local Mino white clay containing less iron, for the areas glazed green. The two different clays are clearly visible on the underside. This renowned square bowl, on which a solid green half is juxtaposed against a red half bearing a strong white pattern, is a striking and playful expression of the spirit of abstraction. YI

73, underside, showing areas of white and red clay and green glaze

73

74. *Square dish with design of turtle-shell*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 8.5 cm (3⅜ in.), W. 22.5 cm (8⅞ in.), D. 22.5 cm (8⅞ in.)
Private collection

A square dish is perhaps the best medium on which to enjoy Oribe-style decorations as pictorial art. With designs in green, red, and brown spreading over their broad surfaces in freely composed arrangements, many Oribe square dishes seem made more for show than for serving food.

This dish has green glaze on two corners and in the intervening space a turtle-shell design in red overglaze painting with bordering outlines in iron-oxide underglaze. A geometric design of repeated hexagons inspired by the pattern of a turtle carapace, the turtle-shell design was, along with the plover, half-submerged wheel, and sandy beach motifs, in the vocabulary of key artistic patterns symbolizing the culture of the imperial capital, Kyoto. Whereas in many works the turtle-shell motif is mixed with other patterns in unrelated combinations, here it appears together with a striped pattern, suggesting the designs of dye-patterned textiles. The turtle-shell pattern on this dish is also unusual because of its rendering in two different pictorial techniques. The round shapes similarly rendered on the sides are persimmons.

The green glaze fired to a vivid color, running in thin, dappled flows down the side walls and pooling in rich, deep green lakes at the bottom. The exterior sides of the dish show a playful design of circles and lines. On the dish's underside are two parallel, rail-like supports extending along opposite edges of the base, each with a U-shaped rectangle cut out at its center. MS

75. *Square serving dish with design of water, earth, and sky*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Narumi Oribe type; glazed stoneware
H. 4.8 cm (1 7/8 in.), W. 20.5 cm (8 1/8 in.), D. 20.5 cm (8 1/8 in.)
Seattle Art Museum, Eugene Fuller Memorial Collection

Dishes of this size and shape were used to serve broiled fish in the course of the *kaiseki* meal that forms a part of a *chanoyu* gathering.[1] Square ceramic dishes were modeled on wooden trays that had served such a purpose in earlier times. A ceramic food dish with a decorated interior created a certain sense of drama for tea ceremony participants, since as the food was removed to be eaten, the painted design beneath was gradually revealed.

As with many wares of the Narumi Oribe type, an iron-bearing red clay was used in combination with the more typical off-white clay. The underside of the dish is partially unglazed and clearly reveals the different types of clay that were combined on an angle to make up the body of the piece. Copper green glaze was added to one corner, creating a third color ground. Four nipplelike feet were added to stabilize the piece.

On the main surface of the dish (see also page 114), the three color areas evoke water, earth, and sky. The green-glazed area represents water; directly above it a classical motif of "half-submerged wheels" suggests the wheels of a noble's oxcart being soaked to prevent them from drying out. This poetic motif originated in the court culture of the Heian period (794–1185). Within the same white area, representing earth, is a crosshatch motif with tiny circles in most of the squares. Whether this is meant to represent a swatch of resist-dyed textile (see cat. no. 56) or a board for playing the game *go* is unclear, since both subjects are to be found on other examples of Oribe ware. In the topmost pink area appear a variety of motifs outlined in brown and filled in with white slip that may represent phenomena of the sky and the heavens, such as cirrus clouds, stars, and comets. Overall, the decoration of this dish, as of many Oribe wares, is abstract rather than representational and was likely designed to intrigue rather than inform the viewer. ALM

1. For a color image of a serving dish of similar size and shape, complete with appropriate cuisine prepared by a Japanese chef, see Cort 1992a, p. 29.

76. *Square dish with openwork design*

Momoyama period (1573–1615), early 17th century
Mino ware, Shino Oribe type; glazed stoneware
H. 10.1 cm (4 in.), W. 20.1 cm (7 7/8 in.), D. 21.7 cm (8 1/2 in.)
Gifu City Museum of History

One of the more intricately crafted examples of Shino Oribe ware, this deep vessel has walls higher than usual for a square dish and on each side a perforated design of bamboo leaves, plum blossoms, ivy, or an abstract geometric pattern, all bordered in iron glaze. There are striking creative touches; for instance, the number of bamboo leaves decreases sprig by sprig along the side of the dish. A band of iron glaze circles the base, and the chamfered corners carry motifs of drying persimmons. Inside the dish the bottom is painted with another abstract geometric design. Although the decoration is done entirely in a monotone of iron glaze on a whitish ground, its varied features in every part of the dish's broad surface area create considerable interest. The vessel stands on large U-shaped legs attached to the base.

The base of the dish extends slightly beyond the walls in imitation of similar vessels made of wood. Oribe ware includes a number of examples modeled in this way on wooden or metal containers.

Shards of a similar Shino Oribe–style chamfered square dish have been excavated from the remains of the Mutabora kiln in Kani (in cat no. 32). The present work is believed to have been produced at the same kiln. MS

77. Square dish with design of lotus

Momoyama (1573–1615) or Edo (1615–1868) period, ca. 1610–1630s
Mino ware, Yashichida Oribe type; glazed stoneware
H. 6.1 cm (2 3/8 in.), W. 27.7 cm (10 7/8 in.), D. 28.2 cm (11 1/8 in.)
Private collection

Like the sets of five lobed dishes and five squared vessels (cat. nos. 83, 84), this dish was fired at the Yashichida kiln in what is now Kukuri Ōgaya in the city of Kani, Gifu prefecture. It displays a number of the features of the Yashichida Oribe decorative style, including a thin feldspathic glaze, thin flows of poured green glaze, and an elegant pictorial design rendered in iron and red glazes. It is rather large for a square dish, but its thin, shallow build makes it lighter than it looks.

Lotus motifs also appear on *tsujigahana* resist-dyed textiles (cat. no. 171), but while in such cases the lotuses are rendered in a large, plump style, in this ceramic work the lotus is drawn in fine strokes of iron and reddish glazes across the broad expanse of the dish's interior. Around the outer walls runs a single line of iron glaze in gentle wavelike undulations, its curves studded with red floral motifs with a rare four-petal form.

In contrast to the surfaces of some Narumi Oribe bridge-handled dishes (cat. nos. 64–67) and other works crammed with a pastiche of unrelated patterns, the designs on this dish are representational, sparsely composed, and rendered in lines almost too slender and fragile. The exterior walls have trickles of green glaze running down from the rim; the glaze on the rim has turned a cloudy pale color. One of the corners of the dish shows repair marks. On the underside are four U-shaped legs attached at the corners.

That the exuberance of the Oribe style at its peak had waned considerably, as the style of this piece demonstrates, in the space of just two or three decades reflects circumstances by no means unique to Oribe ware. As Japanese society emerged from an era of upheaval into one of order and stability, fashions also naturally turned away from aggressive displays of strength toward gentler, more elegant styles. This dish is one of the Oribe works that foreshadowed the coming upsurge of such changes. It points even beyond the style advocated by the tea master Kobori Enshū (1579–1647) to the quieter one developed later by the potter-painter Ogata Kenzan (1663–1743).

MS

78. *Set of two dishes in the shape of arrow fletching*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 5.7 cm (2 1/4 in.), W. 11.4 cm (4 1/2 in.), D. 15.2 cm (6 in.)
The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 2002.447.26, .27

These two serving dishes (*mukōzuke*), made in a mold, reproduce the shape of arrow fletching realistically enough to show a raised shaft at the center. On each, a copper green glaze was poured over both the interior and exterior of two opposite corners, creating uneven green patches with a mottled surface. Between the patches a geometric pattern and what appears to be a branch of young pine are painted in brown iron wash. The geometric pattern was probably inspired by a resist-dye technique (*shibori*) used on textiles. The exteriors of the dishes are also painted in iron wash, with plum-blossom patterns and dotted lines, between the green patches.

Although the two dishes share a common allover design, they were painted by two different hands. Other dishes of similar design are owned by the Victoria and Albert Museum, London.[1]

MW

1. Earle 1986, no. 16; J. Takeuchi et al. 1997, p. 141.

79. *Set of five dishes in "sandy beach" shape*

Momoyama period (1575–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 4.3 cm (1 3/4 in.), W. 10.3 cm (4 in.), D. 5.6 cm (2 1/4 in.)
The Gotoh Museum, Tokyo

While Oribe ware, one of the main types of Mino ceramics, embraces a variety of colors and forms, the term "Oribe style" is most commonly applied to Oribe ware with the distinctive Oribe-green glaze. Typically such works are only partially covered with green glaze, with a whitish glaze and designs painted in iron glaze in the remaining areas. (On Oribe-style works completely covered with green glaze, the pictorial design was carved with a bladed tool directly into the unglazed clay and stands out because the glaze color deepens in the carved grooves; e.g., cat. no. 89.) Vessels in the Black Oribe (*kuro-oribe*) and Oribe Black (*oribeguro*) styles are primarily teabowls, but works of partly green Oribe ware that have been preserved through the centuries span a wide range of forms and uses, from plates, dishes, and other tableware to incense containers, small bottles, inkstones, and tobacco pipes. Most, like these serving dishes (*mukōzuke*), are items used for the *kaiseki* meal that accompanies the tea ceremony.

This five-piece set of dishes was made using a mold in the shape of a motif called sandy beach (*suhama*). Each dish stands on three feet and has green glaze, both inside and outside, on two of its three bays. Three of the dishes have pictures of plum blossoms and netting in the center, while the other two show circles, spirals, and squares surrounding a rectangle that suggests the strips of paper used for painting or poetry. The set may originally have consisted of ten dishes, with five carrying one of these two designs and five carrying the other. The *suhama* shape, representing the vista of a sandy coastline with its undulating curves, is a favorite motif in Japan and has been used in Japanese decorative arts and paper design since ancient times. AN

80. *Set of five dishes in the shape of a fan*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 4.8 cm (1 7/8 in.), W. 14.6 cm (5 3/4 in.), D. 16.5 cm (6 1/2 in.)
Tokyo National Museum

Oribe potters were inventive and adopted various shapes for vessels, including those of birds and even beaches. The form of a fan was frequently used, as it is for this set of five small dishes (*mukōzuke*) made to look like an open fan. The decoration of each dish is divided into two zones along a diagonal; one section given a solid green glaze contrasts with the other section, which carries painted motifs. These examples differ from earlier fan-shaped Oribe ware in that each also seems to evoke, with the downward projection at its point, the form of a pecking bird, presenting a playful ambiguity of form—is it a fan, a bird, or neither?—that became a common characteristic of Oribe ware.

Not only are these dishes made in a fan shape, they also are intended to create the impression of an actual fan, with ribs represented in relief. Such realistic attempts at depiction are not found in Oribe ware made in the style's peak period, when the application of abstraction to food vessels was fully explored. With its concern for accurate detail like the ribs of fans, this set of fan-shaped dishes demonstrates a new and growing preference for realistic expression that makes it more sophisticated than earlier Oribe ware. A new direction, born in the Momoyama period, is evident here. YI

81. *Set of five dishes in the shape of a boat*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 7.5 cm (3 in.), W. 17.5 cm (6 7/8 in.), D. 11.8 cm (4 5/8 in.)
Private collection

This set exemplifies a style of small serving dish (*mukōzuke*) formed in two stages: it is first made as a deep, wheel-thrown bowl, then while still soft shaped in a clay mold. Because they resemble Japanese flat-bottom boats, such dishes are nowadays called "boat-shaped" *mukōzuke,* but what their shape actually represents is not known. The method of molding differed from that now used for mass-producing pottery. Because works of the same shape have never been found in sets of more than five or at most ten dishes, it is believed that the mold for a set was destroyed once the desired number of dishes had been made. Interest in the unique appeal of the mold form itself is one of the central features of Oribe ceramics. These dishes display wrinkles from the pressing of the soft clay into the mold and marks from the linen cloth used to line the mold so that the clay could be removed from it smoothly. It is unclear what the iron-glaze design of thin triangular shapes represents; the bowls also carry designs of cherry blossoms on the inside and of lines, perhaps meant to depict drying fishing nets, on the outside. The green glaze and dark iron glaze make a striking contrast. Each dish is stabilized by three supports fixed to the underside. JT

82. *Set of five rectangular dishes with design of vines*

Momoyama (1573–1615) or Edo (1615–1868) period, ca. 1610–1630s
Mino ware, Yashichida Oribe type; glazed stoneware
H. 2.5 cm (1 in.), W. 15.5 cm (6 1/8 in.), D. 11.3 cm (4 1/2 in.)
Historical Museum of Mino Ceramic Wares, Toki, Gifu prefecture

Many types of Oribe *mukōzuke* dish sets developed for serving food. The dishes were often shaped initially by employing a mold, then worked into any of a variety of forms and further differentiated by the glazes, decorative designs, and types of clays used. Toward the end of the period of Oribe production and popularity, however, the forms of Oribe ware changed. Thin-walled, delicate bowls and dishes appeared, some with openwork cut into their rims or with broad bottoms and high bases. Their decorative designs grew simple, stylized, and less specific in meaning, while the application of copper green glaze in flowing runs became a prevalent glazing technique. The dishes shown here are rectangular with sides flaring outward. Because this form resembles that of framed name plaques used at Shinto shrines, such dishes are also called *gakuzara* (frame plates). These examples also have their rims cut into an undulating "sandy beach" (*suhama*) contour. Inside, each dish displays a vine design, with the veins of the leaves represented by lines scored into the glaze. Yellow slip was used for dots and the border around the rim, and a few runs of copper green glaze were dripped from the rim after the whitish feldspar glaze was applied overall. These features—the thin-walled shape, detailed iron-glaze decoration,

extensive use of yellow slip, and running flows of copper green glaze—typify the Oribe style in its final phase. Because it is characteristic of ware produced at the Yashichida kiln, the style is also called Yashichida Oribe. The yellow-slip designs on these dishes came out in grayish brown because the vessels were fired in a kiln low in oxygen (reduction conditions). In oxidization firings the yellow slip often turns red, presumably the sought-after effect for these works. JH

83. *Set of five lobed dishes in the shape of a flower*

Momoyama (1573–1615) or Edo (1615–1868) period, ca. 1610–1630s
Mino ware, Yashichida Oribe type; glazed stoneware
Each, H. 3.8 cm (1½ in.), Diam. 16.4 cm (6½ in.)
Private collection

Like the set of five rectangular dishes in the collection of the Historical Museum of Mino Ceramic Wares, Toki (cat. no. 82), this *mukōzuke* set belongs to the type of Oribe ware known as Yashichida Oribe, named for the kiln in Yashichida where it was produced. Located in what is now the district of Kukuri Ōgaya in the city of Kani, Gifu prefecture, the Yashichida kiln was active principally in the early Edo period, during the final phase of Oribe ware production. Yashichida Oribe ware has a light, festive look that distinguishes it from other types of Oribe ware. Its glazes are typically thin, with copper green glaze usually applied in thin lines rather than the bold "alternating sides" (*katami-gawari*) splashes seen in other Oribe ware, and with iron glaze often used to draw fine, intricate designs. The introduction of reddish glaze, not seen in other Oribe ware, is another feature of Yashichida Oribe, most of which was made as bowls, *mukōzuke* dish sets, and plates.

The dishes in this set were first wheel-thrown, then shaped in a mold into their final form of a twisted six-petal flower. Each dish has U-shaped legs under three of its six "petals" and under the other three shows marks left by supports used to stack the vessels during firing. The dishes have an almost transparent glaze, with iron and red glazes alternately delineating the petal borders. Inside each "petal" is the image of a plover; the rims carry a design of ivy. Green glaze has been applied in small amounts, trickled on rather than poured. In between the vines on the rim are dots, presumably representing nuts or berries, drawn in red and iron glaze. This charming set's use of three colors (brown, red, and green) on a white ground suggests the influence of red-decorated Chinese porcelain.

Greater numbers of the light, elegant works of Yashichida Oribe were produced than of Shino Oribe, reflecting the fact that with the passage of time, tastes in the capital had already begun to shift from those favored by Oribe himself to others associated with the tea master Kobori Enshū (1579–1647). Only a few years separate the time when green-glazed Oribe ware was produced (late sixteenth and early seventeenth centuries) from the period when the Yashichida kiln was active (about 1610 through the 1630s). The continually changing nature of fashions were particularly apparent with utensils, such as these, for the *kaiseki* meal, which were more or less peripheral items of the tea ceremony. MS

84. *Set of five squared food vessels with stems*

Momoyama (1573–1615) or Edo (1615–1868) period, ca. 1610–1630s
Mino ware, Yashichida Oribe type; glazed stoneware
Each, H. 10.1 cm (4 in.), W. 5.8 cm (2 1/4 in.), D. 6 cm (2 3/8 in.)
The Metropolitan Museum of Art, New York, Purchase, Mary Livingston Griggs and Mary Griggs Burke Foundation Gift, 1973 1973.80.1–5

EX COLL.: Baron Fujita

The unique shape of these vessels (*mukōzuke*) demonstrates the curiosity of Oribe potters and their openness to ideas gleaned from exotic imported objects, in this case wine glasses. Such deep cuplike dishes might have been meant for serving a small amount of food, providing the unusual experience of retrieving food from the bottom of a narrow cup with a pair of chopsticks. To create the complex form of the vessels, first a round bowl with a stem was formed on the potter's wheel. Then it was molded into a four-sided shape with indentations at the corners.

The surface design of the vessels, with a V shape, fern scrolls, and a crosshatch grid, is also unique and visually striking. A distinctive design of five dots surrounding a dot at the center, superimposed on the grid, creates a star-plum pattern. The plum blossom is one of the most common patterns in Oribe ware. A motif of plum blossoms was closely related to the Shinto god Tenjin, a deified form of the famous Heian-period statesman and scholar Sugawara Michizane (845–903). Even before the Momoyama period, the tea ceremony was closely connected with the cult of Tenjin, which through the culture of the tea ceremony was also associated with Christianity. Some scholars have suggested that the design of plum blossoms in Oribe ware not only served as an ornamental design but also carried some religious significance, since the tea master Furuta Oribe is believed to have been a Christian.[1] But other explanations are also possible, since the plum blossom was apparently a family crest used by clans in the provinces of Mino and Ōmi.[2] It seems most likely that Oribe potters in Mino adopted this familiar local pattern of plum blossoms for decoration.

Along with the typical Oribe iron wash and thick, deep green glaze over white slip, a reddish glaze was used on these vessels for the letter V and the plum blossom. This is an idiosyncratic coloration characteristic of ceramics from the Yashichida kiln (other objects from Yashichida are cat. nos. 77, 82, 83).[3] Yashichida is located in Ōgaya near the kilns that produced Shino ware, rather far from other Oribe kilns; it seems to have been active from about 1610 to the late 1630s, later than the Motoyashiki site.[4] The products of the Yashichida kiln tend to be refined and sensitively designed, in contrast to the exaggerated forms and coarse finishes that emerged from other Oribe kilns.

The five *mukōzuke* vessels were formerly part of a group of ten from the collection of Baron Fujita; the rest are now in a private collection. In addition to those ten, five similar vessels now in the Suntory Museum of Art were formerly owned by the Hara family.[5] Each member of the set has a slightly different design composition, as is especially noticeable with the rich green drips. The subtle differentiation expresses the value placed on spontaneity and its random effects. M W

1. Nakagawa 1956, p. 32; Nishimura 1966, p. 235.
2. According to an illustrated dictionary of family crests; see Niwa 1971, p. 106.
3. Takeshi Murayama suggested that the refined quality of Yashichida wares might have influenced Kyoto ceramics, including works by Nonomura Ninsei (active ca. 1660–80). Murayama 1982, p. 11.
4. Narasaki et al. 1976, p. 66; Cort 1992a, p. 101.
5. Nagoya City Museum et al. 1992, no. 51.

85. *Set of five food vessels in chrysanthemum shape*

Momoyama (1573–1615) or Edo (1615–1868), early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 7.6 cm (3 in.), Diam. at rim 8.8 cm (3 1/2 in.)
Peggy and Richard M. Danziger

Oribe ware food vessels for use in the *kaiseki* meal served in the tea ceremony are known as *mukōzuke* and come in a wide variety of shapes. These vessels were thrown on a potter's wheel, then molded into stylized chrysanthemum shapes using wooden or ceramic molds. Subtle horizontal ribbing is also incorporated into the molded form. An unglazed spot inside one of the vessels carries the imprint of the fabric used to prevent the damp clay from sticking to the mold.

While for some reason the chrysanthemum motif is rarely part of the painted decoration of Oribe ware, the chrysanthemum shape characterizes a number of *mukōzuke* that bear various decorations.[1]

Chrysanthemum-shaped dishes are also found among earlier wares of Yellow Seto type.[2] The painted decoration on this set derives from textiles: the squares with dots imitate the fawn-spot (*kanoko*) type of resist-dyed *tsujigahana*-style decoration, while the stripes are based on woven fabrics. The application of green Oribe glaze to certain sections of the vessels recalls the use of contrasting surface patterns on Kōdaiji lacquerware.[3] The green glaze displays great depth and variety among the five pieces—here translucent, there rich and full, with pools of beautiful deep blue-green where it gathers most thickly. For latter-day makers of Oribe-type ware, one of the greatest challenges has been capturing the elusive character of the copper green Oribe glaze of the Momoyama period.

ALM

1. Fujioka 1977, pls. 157, 158; Fujioka 1989, no. 85. S. Hayashiya 1988b shows a dish with a lid surmounted by a chrysanthemum-shaped handle (no. 28). A large Oribe serving dish in chrysanthemum shape also has been excavated from an archaeological consumer site in Osaka (J. Takeuchi et al. 1997, p. 206).
2. NHK Nagoya Broadcasting 2000, no. 10.
3. J. Takeuchi et al. 1997, nos. 144, 146.

86. *Set of five squared food vessels*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
Each, H. 9.8 cm (3 7/8 in.), W. at rim 6.4 cm (2 1/2 in.)
John C. Weber Collection

Individual ceramic food vessels used in the tea ceremony are known as *mukōzuke* (literally, "set across") because each vessel is set on the opposite side from the guest on a tray also carrying lacquered bowls for soup and rice. Each guest has one such tray, which acts as the base around which all the other food courses revolve. Because the guests at a *chanoyu* gathering usually numbered no more than five, *mukōzuke* were created in sets of that number.[1] *Mukōzuke* are important vessels in the tea ceremony because they are the only ceramics that remain before the guest for the majority of the *kaiseki* meal, the other ceramic dishes used for serving being passed and then removed from view.

The shapes of these food bowls were roughly based on those of weights used to measure precious metals.[2] They were constructed using molds, and the marks of the textile used to prevent the mold from sticking to the clay are clearly visible on the interiors. Vessels of the same shape have been excavated from the Nakano-chō archaeological site in Kyoto, where merchants of tea ceramics were active in the early seventeenth century.[3] The exteriors are covered with a white glaze that provides a backdrop for the painting in iron oxide that has fired to an attractive brown. On one side of each vessel, three drying persimmons are shown hanging from the eaves of a building, a motif particularly evocative of late autumn. On the opposite side is a simple stripe motif. The mouths of the vessels are bathed in copper green glaze that has capriciously run in drips of varying lengths, endowing each piece with its own character. The partial use of green glaze is what gives this style the name sometimes used, Green Oribe (*ao-oribe*). The bottoms are partially unglazed and have no foot rim, displaying only a small, symmetrical, shallowly carved-out circle.

Examples of *mukōzuke* of the same shape produced in the two-color clay format called Narumi Oribe are known in other collections.[4]

ALM

1. K. Tsuji 1972 illustrates the typical use of *mukōzuke*.
2. Rousmaniere 2002, p. 145.
3. Historical Museum of Mino Ceramic Wares, Toki 1997, p. 18, upper right.
4. Fujioka 1977, pl. 221; Sano Art Museum 1999, no. 31. A Picture Oribe example is also illustrated; Sano Art Museum 1999, no. 57.

87. *Set of five food vessels with openwork designs*

Momoyama period (1573–1615), early 17th century
Mino ware, Shino Oribe type; glazed stoneware
Each, H. 10.6 cm (4 1/8 in.), W. 6.5 cm (2 1/2 in.), D. 4.1 cm (1 5/8 in.)
Toyozō Arakawa Museum, Kani, Gifu prefecture

In the course of advances in research made during the Shōwa period (1926–89), Oribe ceramics were categorized into types according to their different glazes, decorative features, and kilns of origin. A work of Oribe ware that borrows elements from the Shino style, this set of *mukōzuke* dishes is classified as Shino Oribe. Whereas Shino ware proper was fired in large kilns (*ōgama*), Shino Oribe, a subgroup of Oribe ware, was for the most part fired in multi-chambered climbing kilns (*noborigama*).[1] While Shino ware is typically covered with a plain feldspar glaze, Shino Oribe ware has a slightly translucent finish achieved by adding silica to the feldspar. Shino Oribe also generally lacks the red color seen in many examples of Shino. Shino Oribe teabowls are rare, most examples of the style being tableware such as bowls and *mukōzuke* dishes. The iron-glaze patterns on Shino Oribe are typically drawn with a delicate touch to counterbalance the dark color of the glaze.

With their thin walls, tall, tapering shapes, and perforations below the center, the dishes in this set seem at first glance to have a form that is far from functional, but at the same time they suggest a refined pleasure in the sophisticated presentation of cuisine. In fact, each dish has a raised bottom dividing it into upper and lower sections of more or less equal height; the upper part contains the food, while the part with openwork designs functions as a foot. Tall, narrow *mukōzuke* such as these were designed to hold sauce-dressed dishes and other foods in a way that would keep them politely out of view. While Shino ware is normally rather thickly glazed, the Shino Oribe style is more suitable to this trim, elegant type of vessel.

The iron-glaze decoration on these dishes consists entirely of lines, enhancing the effect of the openwork designs. The perforations on the broader walls represent bamboo leaves. Those on the side walls are of petals; their resemblance to playing-card hearts (upside-down) suggests a taste for things European.

MS

1. Recent excavations of early Oribe works made in the final period of *ōgama* use have prompted renewed debate over this demarcation of styles.

88. *Set of five green-glazed dishes with design of rider on mule*

Momoyama period (1573–1615), early 17th century
Mino ware, Sō Oribe type; glazed stoneware
Each, H. 3.8 cm (1½ in.), Diam. 16.5 cm (6½ in.), Diam. at foot 7.9 cm (3⅛ in.)
Private collection

This set exemplifies the Sō Oribe style, in which the vessel is completely coated with green glaze. Each of these dishes is decorated with an image of a figure riding a mule (reminiscent of depictions of a scholar in Chinese painting and ceramics) and has the edge of its rim cut in a floral arabesque. The mounted figures are rendered in a simple etched design and shown wearing capes and triangular hats. The green glaze, applied in a thin, allover coat, shows a beautiful range of green tones that lighten and darken with variations in thickness. On the insides of three of the five dishes are "eye prints," marks from supports used to keep the dishes from fusing to one another during firing. Presumably the two without marks were placed on top of the others in the kiln; these visible features provide intriguing insight into the conditions under which the set was fired. On the underside of each dish, the area inside and just around the foot was left unglazed, and the foot itself was turned in a thin, delicate manner.

According to the currently prevailing theory, Oribe ware traces its roots to the South China three-color (*sansai;* Chinese: *sancai*) style of ceramics; this set of dishes is among the examples that illustrate that genealogy. Yellow Seto ware has been described as a style that

emulates South China three-color by using its green and yellow colors in reverse fashion, and the Sō Oribe style includes many works that resemble Yellow Seto ware in both form and decoration. These dishes illustrate that genealogy in their coloring and are also reminiscent of Chinese ceramic ware because of their floral-scalloped rims and etched mounted-figure motifs.

The Sō Oribe style is used mostly for plates. It is rare to find it in a five-dish set of which all the pieces survive. MS

89. *Two green-glazed dishes with design of rider on mule*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Sō Oribe type; glazed stoneware

a: H. 5 cm (2 in.), Diam. 17 cm (6 3/4 in.)
Asia Society, New York, Mr. and Mrs. John D. Rockefeller 3rd Collection

b: H. 5.2 cm (2 in.), Diam. 16.6 cm (6 1/2 in.)
The Cleveland Museum of Art, Norman O. Stone and Ella A. Stone Memorial Fund 1970.151

Individual food bowls such as these nearly identical examples were probably made in groups of five, ten, or twenty, although these two are not necessarily from the same set. Vessels of the completely green-glazed Sō Oribe (literally, "allover Oribe") type generally are hand thrown, show little distortion or variation between pieces, and feature a central motif surrounded by concentric bands of decoration. It is thought that this format derives from imported Ming Chinese ceramics[1] and characterizes ordinary tableware rather than special vessels for use in *chanoyu*.[2] Nonetheless, high-fired ceramics were luxury items during the early seventeenth century, and these dishes were likely owned and used only by members of the elite.

The central motif on the dishes seen here is a human figure riding a horse or donkey, a common theme in Chinese art. The depiction is schematic, as if modeled on an ink painting. The animal's feet rest on curved forms known as *seikaiha* (blue-ocean-waves), which usually represent water. The meaning of the eight stamped double circles above and behind the rider is unclear; they may be intended to represent a constellation. The Cleveland dish (b) has spur marks on the interior from supports used to hold a piece fired above it, while the Asia Society dish (a) does not, indicating that it was likely fired at the top of a stack. The deftly accomplished scalloping on the edge of the dishes imparts a sense of lightness and delicacy. The bases are cleanly and exactly trimmed, and that of (b) has an ink inscription, three short, stacked horizontal lines, that may be an inventory mark for a seller or user. ALM

1. J. Takeuchi et al. 1997, nos. 101, 102, 113.
2. Faulkner and Impey 1981, p. 76.

a

b

90. *Ewer with design of turtle-shell and stripes*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
H. 21.3 cm (8 3/8 in.), W. 16.5 cm (6 1/2 in.)
Seattle Art Museum, Eugene Fuller Memorial Collection

Although relatively complicated to construct and prone to damage during firing, ewers (*suichū*) of Oribe ware are often extremely striking and effective works of ceramic art. Here the metalwork-inspired body is skillfully thrown in a three-level shape, with incised horizontal lines adding texture to the sides. These lines are echoed in the surface treatment of the looped handle, which is itself echoed by the handle of the lid and the three looped clay feet on which the vessel stands. The narrow spout was needed to direct the flow of water accurately when the contents of the water jar (*mizusashi*) were replenished during the latter part of a tea ceremony.

The glazing of the present example follows a pattern common to such ewers. Copper green glaze is applied to the spout area and its opposite side, leaving a swath of white ground, which is decorated textile-style in underglaze iron, in the middle.[1] One side carries a six-sided turtle-shell motif found on Momoyama-period textiles as well as on other Oribe ceramics.[2] On the reverse side is the textile-derived pattern of wide and narrow stripes known as *komochi shima* (mother-and-child stripes) that is often seen on Oribe wares,[3] and the upper edge of the body just below the lid is decorated with bosslike circles, reinforcing the allusion to a metalwork model. A painted design of circles interspersed with short vertical lines on the lid links it to the somewhat similarly decorated body of the vessel. ALM

1. Fujioka 1977, pl. 102.
2. Ibid., pls. 128, 169; S. Hayashiya 1988b, no. 36.
3. S. Furukawa and Takemoto 1979, nos. 236–39.

91. *Ewer with design of pine trees, ivy, and stripes*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
H. 20.4 cm (8 in.), Diam. at rim 12.7 cm (5 in.)
The Cleveland Museum of Art, The Norweb Collection 1958.336

Although in shape and decoration it bears a general resemblance to the ewer in the Seattle Art Museum (cat. no. 90), this example is more rounded, less exact, and therefore further removed from its metalwork counterparts. In addition, the decoration is more naturalistic, featuring pine trees on a beach to the left of the spout, ivy descending the side opposite the spout, and a lid finial in the shape of a seed or nut. The green "Oribe glaze" is applied in irregular swaths, reinforcing the decoration's effect of flowing water or draped textiles, which is offset by the strong horizontal lines creating thick and thin "mother-and-child" stripes on the sides of the pot.

The original matching lid has been preserved intact. The base, which is mostly unglazed, reveals the somewhat stained, off-white clay typical of Oribe wares; three nipple feet are applied to the flat bottom. The green glaze on the pot's side to the left of the spout shows two unglazed spots where another vessel or vessels adhered during firing. The bridge handle is thick and strong, well designed to support the weight of the ewer when filled with water, and has blossom-shaped bosses just above its junction with the body of the piece. ALM

92. *Ewer with design of blossoms and outdoor curtain*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Narumi Oribe type; glazed stoneware; modern lacquer lid
H. 20.7 cm (8 1/8 in.)
Property of Mary Griggs Burke

In the context of *chanoyu* (the tea ceremony), vessels of this type, called *suichū*, are used to replenish the contents of the water jar, which holds water both for rinsing teabowls and for adding to the hot water in the iron kettle.[1] The kettle is of course the source of the water used for warming the teabowls and making tea during the ceremony. The shape of this ewer, particularly the upper section covered in green glaze, evokes earlier metalwork examples. Especially reminiscent of metalwork are the incised lines of the upper body and the bosses at the ends of the bridge handle. The green glaze, which gets its color from a component of copper, has become so closely identified with Oribe ware that it has been dubbed "Oribe glaze." The lower area of the ewer features decoration outlined in underglaze iron brown and filled with white clay slip.[2] An iron-bearing, reddish brown clay has been used, and its reddish color shows through the clear glaze on the lower portion of the piece. The name Narumi is given to Oribe ware that displays both green glaze and red clay.

The design on the lower part of the ewer is roughly representative of the outdoor cloth curtain barriers used to create private areas at celebrations and in military camps. The stylized blossoms amid the

loose drapings of the fabric indicate that the occasion alluded to is a spring flower viewing. The abbreviated nature of the decoration lends an air of gaiety and movement to a otherwise staid and heavy-looking piece. This feeling of informality is reinforced by the somewhat carefree application of the glazes, by variations in the surfaces of the glazes, and by the incidental cracks and other blemishes that appeared in the course of glazing and firing. These "flaws" were inadvertent, but they reflect the extent to which the imperfect was embraced during the early seventeenth century, when the production of Oribe ware was at its height. ALM

1. There is disagreement about whether these ewers were more often used for water or for serving soup in the *kaiseki* meal. J. Takeuchi et al. 1997, no. 121; Murase 2000, no. 104.
2. An example with similar technique is illustrated in Fujioka 1977, pl. 216.

93. *Ewer with animal design*

Momoyama period (1573–1615), early 17th century
Mino ware, Shino Oribe type; glazed stoneware
H. 19.4 cm (7 5/8 in.), Diam. 12.1 cm (4 3/4 in.), Diam. at base 11.1 cm (4 3/8 in.)
Gifu City Museum of History

This ewer, like the set of dishes with bamboo-leaf openwork (cat. no. 87), belongs to the Shino Oribe type. Shino ware was the first to incorporate decorative designs applied by brush before glazing. In the Shino Oribe style, the addition of silica to the Shino feldspar glaze produced a light, almost transparent glaze that clearly showed the underlying iron-glaze drawing, thus making possible a newly free application of the brushed design. As the years passed, these designs came to incorporate more pictorial elements.

This ewer's clear, thin glaze reveals a striking, dynamic design underpainted in iron glaze. Below an abstract pattern of lines is the picture of an animal—at first glance resembling a rat, but probably a horned owl—depicted in a style similar to that of ink painting. On the other side of the ewer is a light, simple image of two intersecting reeds. Since the ewer would normally be poured with the right hand, the contrast between these two designs presumably reflects a desire to display the more interesting image to one's guests as a conversation piece

The upper body of the ewer narrows to a neck, giving the lower section a bulbous shape that the arc of the handle nicely echoes. The lid is the one originally made for the ewer (*tomobuta,* "companion lid"). Unlike those of porcelain, earthenware ewers such as this are inevitably rather large and thick-walled, with a heavy, rustic look. With this ewer, however, the potter used that very rusticity to advantage, producing a bold shape and decorative design expressible only in earthenware. It is an engaging work that demonstrates the playful character of Oribe ware. MS

94. *Sake bottle with design of drying persimmons and grape leaves*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 16 cm (6 1/4 in.), Diam. at rim 4 cm (1 5/8 in.), Diam. at base 13 cm (5 1/8 in.)
Private collection

This slightly oversized sake bottle is an example of the rare midsized bottle type.

A collar of green glaze covers the vessel's mouth and neck, showing pale green color in places, and stops just short of the shoulder. The main area of the body is painted with iron-glaze designs grouped by subject—drying persimmons, grape leaves, and stripes, all rendered in a light-handed style with confident, free-flowing brushstrokes. This decoration is cleverly arranged in sections to allow different designs to appear when the rather large vessel is viewed from various angles.

The skirt of the bottle was sharply beveled toward the base with a modeling tool, tightening the contour of the bottle's lower body. Although the neck leans slightly to one side, the irregularity adds to the bottle's charm and aids in pouring. On the base are conspicuous marks of a modeling tool, and a circular hollow in the middle, in the very center of which is a small swirling protrusion produced by the circular motion of the tool used to pare the base to a neat finish. MS

95. *Sake bottle with design of water plants*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 17.2 cm (6¾ in.)
The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 2002.447.25

Unlike most Oribe-type wares, this sake bottle has a symmetrical shape. The round form is elegantly balanced; the slender neck expands upward into a flat mouth and slopes downward gradually to the shoulders, while the configuration of the body is gently defined and then sharply severed at the bottom. The resultant form is reminiscent of lacquerware sake bottles (cat. nos. 154, 155). Four incised lines on the neck subtly enhance the smooth roundness of the bottle. The gilded lacquer applied around the neck and on the slightly chipped rim is a repair but also provides decorative emphasis.

While the upper section from mouth to shoulder is completely coated with copper green glaze, on the body a design of water plants (*omodaka*) and reeds is painted in iron washes. The most characteristic feature of the Oribe style to be seen on this bottle is the thick, single drip of glaze, with a rounded drop at the end, that boldly flows through the painted decoration.

This sake bottle was probably made in the Ōtomi kiln near the Kujiri kiln in Mino, now in Toki, Gifu prefecture.[1] The Ōtomi kiln produced not only many sake bottles (see cat. no. 96) but also domestic utensils for general use, such as bowls, platters, water droppers, and tobacco pipes.

MW

1. The Ōtomi kiln is located half a mile northeast of Kujiri, the earliest kiln site of Oribe ware. See Murayama 1982, p. 11. The Ōtomi kiln is also known for the discovery there of a fragment of a perforated candlestick dated to 1622. See T. Arakawa and Y. Kano 1973, pl. 16.

96. *Sake bottle with design of pampas grass*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Oribe type; glazed stoneware
H. 17.6 cm (6 7/8 in.), Diam. at foot 8.6 cm (3 3/8 in.)
Asia Society, New York, Mr. and Mrs. John D. Rockefeller 3rd Collection

During the *kaiseki* meal presented in a formal tea meeting, a small amount of sake is offered to the guests. This sake bottle was possibly made for such a purpose. It fits easily in the hand, making it convenient to handle in the confined space of a tearoom.

The body of the bottle was thrown rather thickly on the potter's wheel. To reduce its weight, both the exterior and the interior of the base were trimmed. The striking design of pampas grass (*susuki*) was deftly painted on the unglazed body, after which a feldspathic glaze was applied to the lower portion. The base was only partially glazed, and glaze that accidentally covered the foot rim was wiped off to prevent the piece from sticking to the kiln shelf during firing. Finally, the upper third of the piece was carefully dipped in the characteristic copper green Oribe glaze.

The treatment of form and decoration in this flask are simple and straightforward in comparison with that for other Oribe wares, allowing maximum appreciation of the skillfully brushed underglaze iron oxide design. Examples similar to this one have been recovered from the Ōtomi kiln northeast of Kujiri district in the city of Toki.[1] ALM

1. Fujioka 1977, pp. 152–53. Other very similar examples include cat. no. 95 and those illustrated in Murayama 1982, pl. 44; Becker 1986, no. 208; Sano Art Museum 1999, nos. 44–46; NHK Nagoya Broadcasting 2000, no. 71.

97. *Sake bottle with design of flowers and outdoor curtain*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Picture Oribe type; glazed stoneware
H. 19.3 cm (7 5/8 in.), Diam. 11.5 cm (4 1/2 in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution

This skillfully made three-sided bottle for sake is unique among published examples of Oribe ware. Thrown on a wheel, the piece was trimmed to create three horizontal levels above the foot rim. It was then gently flattened into a three-sided form and vertically incised on each corner to consolidate the shape. The abbreviated but elegant designs were painted in iron oxide, and the bottle was glazed. After the glaze dried, the piece was fired in a multichambered climbing kiln (*noborigama*) of the type imported to Japan from Korea at the end of the sixteenth century.

The three sides of the flask provided three separate fields for the decorator. Two are closely connected thematically: one shows an assortment of plum and cherry blossoms, the other (seen here) an outdoor curtain with a single cherry blossom above it. Combined, the two scenes evoke a spring flower-viewing, an event that has been celebrated for hundreds of years, in which Japanese enjoy food and liquor in outdoor locales famed for the beauty of their blossoming trees (see cat. nos. 126, 127). The third side of the vessel displays a young vine, not something directly associated with flower-viewings but another motif of spring.

The glaze covering the piece produces a thick, white coating because there are large amounts of residual quartz in its composition.[1] White- and brown-painted wares of both Shino and Oribe types were made with essentially the same glaze; differences in thickness and glassiness resulted from their firing in different types of kilns, the subterranean *ōgama* for Shino, the aboveground, multichambered *noborigama* for Oribe.[2] In general, the more efficient and stable firing of the *noborigama* caused the glaze to melt in a more uniform manner than on *ōgama*-fired vessels, creating greater transparency in the glaze, and this allowed the painted designs on Oribe ware to be seen more clearly than those on Shino. ALM

1. Vandiver 1992, p. 220.
2. Ibid., pp. 220–21.

98. *Candy shaker with handles*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware
H. 8.8 cm (3½ in.), Diam. 6.6 cm (2⅝ in.)
The Gotoh Museum, Tokyo

While green-glazed Oribe ware was produced in a variety of forms, most surviving examples are items used for the *kaiseki* meal served during the tea ceremony. Among the most interesting *kaiseki* accessories are shakers, small containers for candies. Their original use was as part of a compact, portable set of tea ceremony utensils contained in a box or basket. Designed to hold pellet-type sweets such as *amanattō* (sugared red beans) and confetti candy, most shakers are gourd- or shallot-shaped with a narrow mouth. The Japanese name for them, *furidashi,* means "shake out"; while it is presumed to derive from the practice of shaking the sweets from the bottle, it is unclear when the term was applied to this purpose. The first ceramic bottles of this type used as shakers had probably been made for some other purpose.

Many Oribe-style shakers have a short, slightly concave body, often with two handles extending from the shoulder to the neck; green glaze on the upper section; and a picture or pattern painted in iron glaze around the body. This work displays just such features. The image is unclear, but it seems to represent a kind of plant. The shaker's shoulder is scored with two double-lined rings bordering a pattern of wavy lines. AN

99. *Candy shaker in the shape of a gourd*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Mino ware, Picture Oribe type; glazed stoneware; rice-straw stopper, date unknown
H. 9.6 cm (3¾ in.), Diam. 4 cm (1⅝ in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution

The candy shaker, or *furidashi,* is one of the more unusual *chanoyu* utensils. Meant to hold powdered condiments served with the *kaiseki* meal or tiny sweets for a less formal (or outdoor) tea gathering, these small, narrow-mouthed containers are sometimes mistaken for small sake bottles. Unlike the present example, most Oribe shakers are bottle-shaped, with a long neck.[1]

This vessel was wheel-thrown into a two-tiered gourd shape. Its unique look was created by the potter, who deformed it by impressing the upper tier in four places. The odd character of the piece is heightened because its impressions make the upper tier appear wider than the lower one, giving the entire object a feeling of imbalance. The design painted in underglaze iron oxide, likely derived from patterns on textiles, both reinforces the vessel's original shape and strengthens the impact of the deformation on top. The shaker is completely glazed in the feldspathic glaze used on both Shino and Oribe wares but shows scars on the base where the piece adhered to its firing supports.

During the long history of the vessel its mouth was damaged and has been repaired with lacquer covered in gold leaf. As was common prior to the rediscovery of the Mino kilns in the 1930s, this piece—like other products of Mino kilns made during the Momoyama and early Edo periods—was thought to have been fired at the Seto kilns in neighboring Owari province.[2]

ALM

1. Examples of typical Oribe *furidashi* are illustrated in Murayama 1982, p. 38; S. Hayashiya 1988b, nos. 132–35; J. Takeuchi et al. 1997, no. 115.
2. J. Takeuchi et al. 1997, no. 116.

100. *Candy shaker with handles and circular designs*

Momoyama period (1573–1615), early 17th century
Mino ware, Oribe type; glazed stoneware; modern lacquer lid
H. 10.5 cm (4⅛ in.)
Private collection

Japanese wares and utensils are often named for the actions involved in using them; *chaire* ("put tea in") is the word for tea caddy, and *mizusashi* ("pouring water") that for a water jar. The same principle applies to candy shakers, called *furidashi* ("shake out"), which are used to dispense small pelletlike sweets, usually sugared red beans or the confetti candy called *konpeitō* (derived from the Portuguese *confeito*) introduced to Japan from Portugal. Such candy was served with tea at tea ceremonies held out-of-doors. For these outdoor gatherings, compact utensils were selected for greater portability and were carried in a wooden box as a set. For this reason, shakers are usually rather small. This one has green glaze on its upper part and on the body an iron-glaze design of undetermined meaning, including elements that look like mushrooms or perhaps umbrellas. Oribe wares often feature design motifs more abstract than realistic, creating an effect of playfulness and freedom. This shaker's two-handled form may have been modeled on that of a bottle or perhaps a work of European glassware. JT

101. *Inkstone with molded decoration of a melon vine*

Momoyama period (1573–1615), early 17th century
Mino ware, Sō Oribe type; glazed stoneware
H. 3.3 cm (1 1/4 in.), W. 14 cm (5 1/2 in.), D. 15.5 (6 1/8 in.)
The Metropolitan Museum of Art, New York, Dr. and Mrs. Roger G. Gerry Collection, Bequest of Dr. and Mrs. Roger G. Gerry, 2000 2002.447.29

Extant Oribe inkstones were covered everywhere except on their central ink-grinding areas with solid green glaze in a style known as Sō Oribe, literally "allover Oribe." The monochrome glaze brings out the pictorial designs because the engraved details fill up with the glaze, which then fires a glistening deep green. Motifs of a melon vine and of another plant are carved in relief along the borders of this rectangular inkstone, and the ink-grinding area is positioned slightly off center. Not all Oribe inkstones are rectangular; oval ones incorporate oval inkwell and grinding areas and are decorated with charming shapes such as those of animals or birds.[1]

This inkstone is playfully shaped like the cover of a box, with both the bottom and sides cut out. Arched cutouts on the sides probably functioned as handholds. A hole in the center of the melon had two purposes, the first being to prevent the inkstone from bursting during firing. Once the object was completed, the hole served as a water dropper; water could be poured into the center of the inkwell by tilting the inkstone.

The words "Kamakiri suzuri" (praying mantis inkstone) are written on the lid of the wooden storage box for this inkstone.

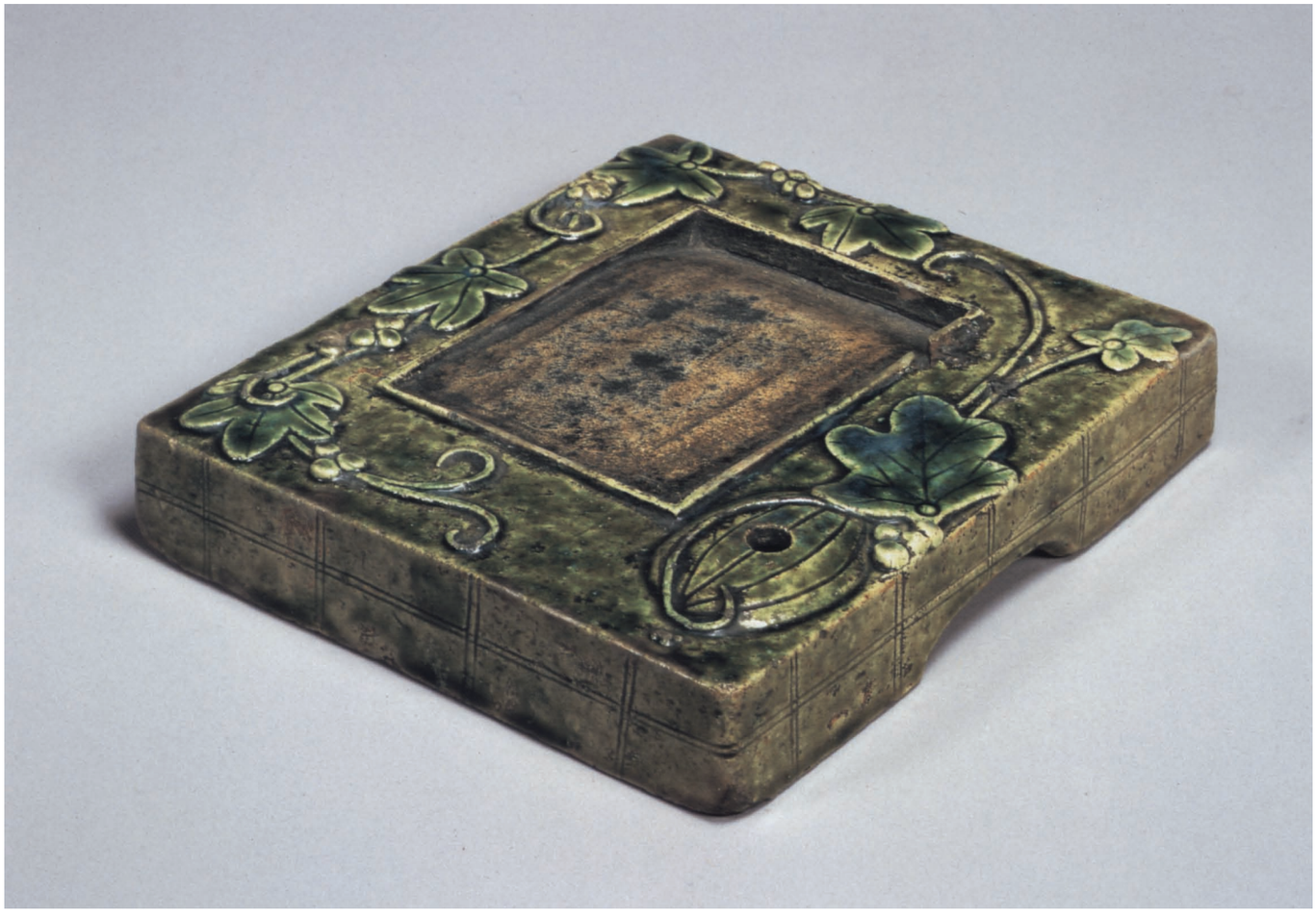
M W

1. An oval Oribe inkstone with a heron design is reproduced in Fujioka 1977, pl. 211; Fujioka 1999, no. 100.

102. *Inkstone with molded decoration of a melon vine*

Momoyama period (1573–1615), early 17th century
Mino ware, Sō Oribe type; glazed stoneware
H. 2.7 cm (1 1/8 in.), W. 17 cm (6 3/4 in.), D. 15.5 cm (6 1/8 in.)
Tokyo National Museum

Two types of articles used in writing, inkstones and water droppers, were produced as Oribe ware. Oribe inkstones are broadly categorized according to the shape of the interior surface used for grinding ink: either circular or, as in this example, rectangular. In the late sixteenth and early seventeenth centuries, inkstones produced by Mino potters were coated with either feldspar (Shino ware), iron, or copper (Oribe ware) glaze and were decorated by engraving, stamping, and the attachment of shaped clay elements to create a relief, rather than by underglaze painting. On this inkstone the grinding surface, positioned slightly off center, is framed by a molded vine holding a ripe melon and leaves that creep around it. When the inkstone is tilted, water pours onto the grinding surface from a hole in the center of the melon—an innovation that exemplifies the playful ingenuity of the Oribe potters. YI



103. *Bowl with design of reeds*

Edo period (1615–1868), late 17th century
Mino ware, Kasahara Oribe type; glazed stoneware
H. 8.6 cm (3 3/8 in.), Diam. 28.9 cm (11 3/8 in.)
The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 1975.268.446

During the Edo period a great number of domestic ceramics, including this large bowl, were produced at the Kasahara kiln near Tajimi, Mino, south of present-day Toki. At this time, when the creative period of the Oribe style was coming to an end, Kasahara potters crafted rough wares that reflected rustic, rural taste. Tiny pebbles here and there in the coarse clay became exposed on the surface during firing. A large crack in the bowl was later crudely filled with clay.

The bowl's grayish white glazed surface is decorated with black lines, bent at the middle and joined to one another. The lively result resembles dancers painted by Matisse; however, the design is generally identified as a representation of reeds or millet. Along the rim, dark green glaze was dripped in a wavy pattern. The marks left by several spurs, used to stack vessels in the kiln, are visible along the bowl's bottom.

Many large bowls such as this were produced in Kasahara's three major kilns, Nenbutsu, Inari, and Nishi, which were all active in the years around 1700. The bowls all bear very similar designs hastily drawn in iron wash. M W

104. *Clog-shaped teabowl with geometric designs*

Momoyama period (1573–1615), early 17th century
Karatsu ware; glazed stoneware
H. 7.5 cm (3 in.), W. 17.8 cm (7 in.), max. D. 12.7 cm (5 in.)
The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 36.120.626

In the late sixteenth century a series of events established a link between Karatsu ware, made in Hizen province (northwestern Kyushu), and the Oribe ware about to emerge in Mino. At that time Toyotomi Hideyoshi began an invasion of Korea from his headquarters at Hizen Nagoya Castle near Karatsu, the area of Japan closest to Korea. The tea master Furuta Oribe stayed at Hideyoshi's stronghold for a year and a half, beginning in the spring of 1592; during that time he probably visited the Karatsu kilns and gave instruction to Karatsu potters.[1] Oribe's journal of tea ceremonies also frequently mentions his using Karatsu tea utensils.[2]

According to a document dated 1686, the Mino potter Katō Kagenobu went to Karatsu soon after 1597 to investigate a novel type of kiln recently introduced to Karatsu from Korea.[3] Called a climbing kiln (*noborigama*), it had a series of stepped chambers that made the firing more efficient than in older kilns. At the end of the sixteenth century Oribe ware began to be made, utilizing the new climbing kiln. Simultaneously, commerce in ceramics developed rapidly, and kilns at various sites began to produce large numbers of goods that appeared in city markets. Thus potters had increased opportunities to imitate styles of ceramics made at other kilns.[4]

This teabowl is an excellent example of Karatsu ware that reflects the influence of Oribe. Intentionally deformed in a shape that recalls an ancient Japanese clog (*kutsu*), it is decorated in thick and thin glazes with geometric patterns of quick strokes and dots. Drippings in the black and white glazes enhance the rich tactility of the surface. For these characteristics the bowl is indebted to Oribe ware. On the other hand, the dark brown clay, white glaze with crackles, oxidized iron wash, and the rather small base and thick lip are features typical of Karatsu ware. This teabowl must have been produced in the early seventeenth century, after Karatsu ware broke away from the direct influence of Korean ceramics. MW

1. Nakazato 1989, p. 119.
2. Becker 1986, pp. 42–43.
3. Fujioka 1989, pp. 89–93.
4. Cort 1992a, p. 113.

105. *Vase with design of pine tree and reeds*

Momoyama period (1573–1615), early 17th century
Mino ware, Karatsu type; glazed stoneware
H. 29.9 cm (11 3/4 in.), Diam. at base 11.6 cm (4 5/8 in.)
Historical Museum of Mino Ceramic Wares, Toki, Gifu prefecture

This Karatsu-style Mino vase was unearthed in 1951 during excavations of mounds of discarded ceramics at the remains of the Motoyashiki Climbing Kiln. The excavation was conducted by the society Mino Tōso Hōsankai, later incorporated as the Mino Kotōki Hozonkai (Society for the Preservation of Old Mino Ceramics), which upon disbanding handed over its artifacts to the Historical Museum of Mino Ceramic Wares in Toki. Because no record remains of the excavation, the exact location at which the vase was unearthed is not known. However, a fragment of a Shino Oribe–style *mukōzuke* that had fused to the inside of the vase indicates that it was fired in a multichambered climbing kiln.

The vase has a robust, wheel-thrown form, with articulation around the midsection resembling the joint of a bamboo stalk. While the portion below the articulation has been worked extensively with modeling tools, the upper part retains the grooves produced by wheel-throwing. This visual differentiation of upper and lower sections is a feature seen in many vases and water jars of the same period. On the body of the vase are decorations in iron underglaze depicting a pine tree on one side and reeds on the other. The two holes in the neck, used for hanging the vase on the wall, are a feature of vases made at other ceramic-producing centers as well in the Momoyama period. In most examples passed down through the centuries, such holes have been sealed up with lacquer or some other substance.

Works produced in Mino with Karatsu-style decorative features, such as this vase, are called Mino-Karatsu; they are generally in sober colors ranging from brown to grayish green and carry iron glaze decoration. This vase has a staunch openness not seen in actual Karatsu ware and has been extremely well fired, with only one minor flaw in the rim. It ranks as one of the finest of all the works excavated at the ruins of the Motoyashiki Climbing Kiln.

JH

106. *Serving dish with decoration of circles*

Momoyama period (1573–1615), early 17th century
Bizen ware; unglazed stoneware
Diam. 30 cm (11 7/8 in.)
Mary and Jackson Burke Foundation

High-fired stoneware production in the southern part of Bizen province (now Okayama prefecture) developed in the twelfth century, evolving from unglazed gray Sue ritual ware. Early Bizen stoneware production was composed mainly of storage jars of various shapes and sizes and mortar bowls for grinding foodstuffs. By the late fifteenth century, some of the utilitarian pieces from Bizen had begun to be adopted for use in the ritual preparation of tea. Their number increased throughout the sixteenth century, as Bizen wares began to be made especially for the tea ceremony at kilns of a new type, known as *ōgama* (great kilns), near the town of Inbe. These larger, semi-subterranean kilns fired wares from multiple workshops; sometimes incised or impressed marks identified the pieces by maker or workshop.

This large dish was intended to be used for serving food in the sparse but elegant meal known as *kaiseki* that formed an important part of a formal tea meeting. The dish was thrown as a thick slab and trimmed extensively on the base to form four low feet, in contrast to contemporaneous large dishes from Mino, which had feet applied rather than carved. The dish is shaped with three irregular lobes, the original wheel-thrown circular form having been altered by impressing the sides at three points—a reflection of the broad appeal of the irregular "Oribe" aesthetic.

Four objects with round bases, possibly small ewers or cup-sized individual food dishes, apparently were placed on the dish before it was fired and left the pattern of four circles on the surface. While the effect may have been the accidental result of stacking vessels to save space in the kiln, similar marks are so widespread on flat Bizen ceramics of this period that the procedure is thought to have been a deliberate one, used by potters to create a subtle type of decoration. The circles, which connoisseurs gave the name *botamochi* (a round, traditional sweet), here stand out in light reddish brown against the gold-speckled background. The speckled effect, referred to as "sesame glaze," is a feature found on many Bizen pieces. The vessel's body is extremely dense and heavy, giving it a strength that was one of the prized characteristics of Bizen ware. ALM

107. *Teabowl with diamond design*

Edo period (1615–1868), first half of the 19th century
Seto ware, Oribe Revival type; glazed stoneware
H. 8.5 cm (3⅜ in.), Diam. at rim 10 cm (3⅞ in.)
Museum of Fine Arts, Boston, Morse collection. Gift by Contribution

In the latter part of the eighteenth century there was a widespread revival of interest in the tea wares of the Momoyama period (1573–1615). As demand for the early wares grew, misfired or damaged pieces were dug up from old Karatsu kiln sites in Kyushu, repaired, and sold to collectors.[1] The location of the Mino kilns and their importance for Momoyama-period ceramics had been entirely forgotten. Potters in Seto began to produce their own versions of Shino and Oribe ceramics, but by that time ceramic production in Japan had become an exacting craft, and at many kilns precise techniques and a division of specialized labor were utilized. It is little wonder, then, that these later Japanese potters experienced considerable difficulty when trying to capture the bold feel of Momoyama-period ceramics and accurately reproduce their features.

This bowl is a fairly representative example of what is sometimes called Oribe Revival ware (*fukkō-oribe*).[2] Like most nineteenth-century teabowls, it is small in comparison with those of the Momoyama period. The potting lacks the power found in old Oribe teabowls, and the clay, while similar, is finer, more uniform, and slightly different in color from that of Momoyama examples. Three vertically incised lines that appear on the sides of the bowl lack confidence and strength of execution. The motifs in underglaze iron black imitate those found on earlier Oribe wares, but these are painted in a fussier, less vibrant manner and display little variation of color or brushstroke. The application of black glaze on both sides of the painted swatch seems formulaic and contrived in comparison to the decoration on original Black Oribe bowls. Oribe Revival wares differ significantly from their Momoyama-period forebears, their features reflecting the more cautious, conventional taste of *chanoyu* connoisseurs in the late Edo period. ALM

1. Mizumachi 1986, pp. 101–2.
2. Similar examples of nineteenth-century Oribe-style bowls by Seto potters are illustrated in Aichi Prefectural Ceramic Museum 1988, nos. 391, 593, 602; Aichi Prefectural Ceramic Museum 2001, nos. 33, 89.

108. *Teabowl with circular designs*

Edo period (1615–1868), first half of the 19th century
Seto ware, Oribe Revival type; glazed stoneware
H. 7.2 cm (2 7/8 in.), Diam. at rim 12.4 cm (4 7/8 in.)
Museum of Fine Arts, Boston, Morse Collection. Gift by Contribution

Later versions of Oribe ware were produced at the Seto kilns in Owari province (now Aichi prefecture) during the first half of the nineteenth century. Often less dynamic than their early-seventeenth-century counterparts, these Oribe Revival wares reflect the taste in tea ceramics that was prevalent in the decades before the end of Japan's isolation from the rest of the world.

This bowl is one of the more faithful reproductions of bowls of the Black Oribe (*kuro-oribe*) type. There is little doubt that its maker had direct and prolonged access to at least one authentic Momoyama-period (1573–1615) example. The dimensions of this bowl are somewhat smaller than most Momoyama examples of the type, but the throwing and shaping are for the most part very adroitly performed. The designs are nicely executed as well, but their selection and placement lack the assurance of original Oribe work. The glaze application is hesitant rather than bold, and the appearance of the white glaze differs from that on examples of the early seventeenth century. However, the character of the clay is extremely close to that of early Oribe wares, and its appearance in a late Edo example is intriguing. What was the source of such clay?

On the base, outside the foot rim, is an incised mark. Edward S. Morse, collector of the bowl, tentatively attributed it to Rokubei

of Seto,[1] one of ten Seto potters reputed to have been selected by Furuta Oribe to make tea ceramics in 1585.[2] However, this information, first published in the mid-nineteenth century, is at the least erroneous about the date, and possibly entirely apocryphal. In any event the mark does not closely resemble those attributed to the Ten Potters of Seto (*seto jissaku*), and, as stated above, the overall impression given by the bowl is that of a Revival piece. ALM

1. Morse 1901, no. 2663. He is not to be confused with Kiyomizu Rokubei of Kyoto, of a lineage that was first active in the late eighteenth century.
2. T. Katō 1972, p. 525.

Katō Kagenori, known as Shunzan (active ca. 1800)

109. *Bowl in the shape of a ladle*

Edo period (1615–1868), 19th century
Seto ware, Oribe Revival type; glazed stoneware
Seal on base: Shunzan
H. 8.9 cm (3½ in.), L. 27.3 cm (10¾ in.)
The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1893 93.1.46

During the late eighteenth and early nineteenth centuries, the Oribe ceramics style of the Momoyama period (1573–1615) was revived in Seto province, south of Mino. Seto had been one of the major centers of ceramic production since ancient times. When the Mino kilns came under the domain of the Tokugawa family of Owari in Nagoya in the early Edo period, Tokugawa Yoshinao (1600–1650) of Owari ordered Mino potters to revitalize the Seto kilns.[1] Under the patronage of the Owari Tokugawa clan, Seto and Mino potters actively produced ceramics in a variety of styles.[2] The revived Momoyama styles flourished, as Seto potters, especially those at the Akazu kiln, made copies of Oribe ware and also created new Oribe-style ceramics, now known as Oribe Revival ware.

The shape of this vessel is so unusual that its function cannot be determined. It looks like a ladle with a short handle or an idiosyncratic ewer. However, like a decorated food bowl (*tebachi*), it has an inside bottom fully decorated with abstract geometric patterns. Floral scrolls are depicted in dark brown iron on the crackled ground of the interior and exterior surfaces. During firing a thick overglaze coating the two ends turned reddish purple and blue like glazes on Chinese Zhun ware, which was well known in Japan for its opaque glazes in these two colors.

Seals often appear on Momoyama-revival ceramics. The base of this bowl bears the seal "Shunzan," identified as the signature of the potter Katō Kagenori Shunzan, who was active in the years around 1800 and was the father of the great potter Shuntai (see cat. no. 110). Shunzan's works are very rare.[3] MW

1. The Owari Tokugawa family is one of three successor houses of the Tokugawa shogunal family.
2. Cort 1992a, pp. 68–72, 143–47.
3. Shunzan's works can be seen in Morse 1901, case 23 and p. 197; Kikuta and Seto Seinen Kaigisho 1973, pls. 186, 188.

Katō Sōshirō, known as Shuntai (1802–1878)

110. *Square dish with abstract motifs*

Edo period (1615–1868), 19th century
Seto ware, Oribe Revival type; glazed stoneware
H. 5.7 cm (2 1/4 in.); W. 22.9 cm (9 in.), D. 22.9 cm (9 in.)
The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Samuel Colman, 1893 93.1.34

This large square dish is representative of the revival of the Oribe style that took place in Seto. The decoration uses an Oribe vocabulary, with abstract and geometric motifs painted in iron brown wash on the white ground, flanked by thick copper green patches that turn blue in some areas. However, the refinement, symmetry, and regularity of the late Edo style are very apparent. Unlike the freestyle lines of Momoyama-period (1573–1615) potters, the thin brush lines in iron brown seen here are fully and skillfully controlled.

In the center of the base is a seal reading "Shuntai," identified as the assumed name of the potter Katō Sōshirō (1802–1878), son of Katō Kagenori Shunzan (see cat. no. 109).[1] The young Sōshirō began practicing at the Owari Tokugawa official kilns[2] at the age of fifteen, and the wares he produced were so extraordinary that he was given the name Shuntai (Honorable) by the lord of Owari, Tokugawa Yoshikatsu. Although Shuntai lost his father at the age of nine, his precocious Oribe-style ceramics show the influence of his father Shunzan's works in the Oribe style.[3]

One of the most talented potters of the nineteenth century, Shuntai promoted the Oribe style at the Akazu kiln in Seto. He made copies of Momoyama- and Edo-period wares and reinterpreted Momoyama models, demonstrating his versatile skill in imitating various styles including those of Oribe, Kenzan, Karatsu, Hagi, and Mishima wares.[4] Shuntai's wares usually display a strong mouth, a gently curved body, and a base that is beautiful in profile. The bases in particular reveal the dynamic strokes of his spatula. He is considered the last potter of the Oribe style. MW

1. Kichijirō Inoue 1932; Nishiwaki 1933; Mizuno 1967; M. Toda 1967; Kikuta and Seto Seinen Kaigisho 1973, p. 155.
2. The Ofuke kiln in Nagoya Castle was opened in the early seventeenth century by Tokugawa Yoshinao.
3. Kikuta and Seto Seinen Kaigisho 1973, pls. 186, 188.
4. One of Shuntai's copies was a deep teabowl in the Black Oribe style with a design of a chrysanthemum, modeled after a renowned Momoyama-period Oribe teabowl (cat. no. 48); see "Shuntai saku Oribe tsutsujawan" 1933. This example demonstrates that there were opportunities for Seto potters to see treasured tea utensils owned by the Owari Tokugawa household or other powerful and wealthy patrons.

111. *Ewer in the shape of a bucket*

Edo period (1615–1868), early 19th century
Seto ware, Oribe Revival type; glazed stoneware
H. 21.6 cm (8½ in.); Diam. 21.3 cm (8⅜ in.)
The Metropolitan Museum of Art, New York, Rogers Fund, 1925 25.60.1

This ewer, an Oribe Revival work from Seto, is shaped like a bucket. It has a broad handle and a short, wide spout. Green glaze that was poured over the handle extends down both sides of the body, even running inside the ewer and pooling thickly on the bottom. The green glaze coating ranges from thin to thick over both body and handle. On the handle, three deeply carved grooves become dark green stripes, heightening the decorative quality of the surface.

Floral designs on one side and a geometric pattern on the other are skillfully painted in brown between two green patches. In its decoration this ewer shares the refinement of the square dish by Shuntai (cat. no. 110). The Seto potter who made it might have been Shuntai himself; his father, Shunzan; his brother-in-law, Shinakichi; or Shuntan—all of whom produced excellent Oribe Revival ware.[1]

MW

1. Kikuta and Seto Seinen Kaigisho 1973, pp. 178, 182.

112. *Water jar in the shape of a well bucket*

Edo period (1615–1868), 19th century
Seto ware, Oribe Revival type; glazed stoneware
H. 14.3 cm (5⅝ in.), W. 19.4 cm (7⅝ in.), D. 19.4 cm (7⅝ in.)
The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.643

This Oribe Revival water jar for the tea ceremony depicts on each side a bird and a waterwheel, motifs that were popular in Oribe ware of the Momoyama period (1573–1615) to which the vessel looks back. Interestingly, the water jar is shaped like a well bucket, reflecting again the playfulness of tea ceremony culture in the Momoyama period.

The dark brown clay is covered with a creamy white crackled glaze. Copper overglaze poured over the top part of the outside surface turned unevenly to blue, green, and purplish red. Some overglaze covers a bird painted in iron wash, creating a mingling of iron wash and glaze. MW

New Currents in Painting and Patronage after Hideyoshi

"I am twenty-three years old. I've lived too long." These astonishing words are inscribed in golden letters on the bright red scabbard that sheathes a very long, curved sword carried by the young, half-naked rogue pictured on a painted screen (fig. 32, left). They express the sentiments of many young men who had missed out on what they regarded as a glorious time, the civil wars of the 1580s and 1590s that led to the unification of Japan. The youth is being separated from another rowdy participant in a brawl that erupted in 1604 during the celebration at Hōkoku Shrine commemorating the seventh anniversary of the death of Toyotomi Hideyoshi (1536–1598) and is illustrated in two pairs of screens, one by Kano Naizen (1570–1616),[1] the other attributed to Iwasa Matabei (1578–1650).[2] The celebration provided an opportunity for some warlords to demonstrate their continuing loyalty to the surviving members of the Toyotomi family, in spite of its defeat by Tokugawa Ieyasu (1543–1616) and his allies in the decisive battle of Sekigahara, called the "nation-dividing war," in 1600. Ieyasu's formal installation as the first Tokugawa shogun in 1603 marked the beginning of a long era of peace in Japan, but his retirement two years later in favor of his son Hidetada led Toyotomi supporters to regard the political situation as fluid and to seek to recover their late general's glory. Apart from such partisan sentiment, the popular mood in 1604—particularly among ambitious young men—was of having lost the chance to become another Oda Nobunaga (1534–1582), Hideyoshi, Ieyasu, or even a lesser warlord. Young bloods and street ruffians like the youth pictured here, caught up in a sense of hopelessness and frustration, resorted to random violence and adopted a generally antiestablishment outlook on life. This sentiment apparently lingered on, even long after the Tokugawa won a decisive victory in 1615 over the remaining Toyotomi forces at Osaka Castle, where Hideyoshi's consort and son Hideyori were killed. Although this event put an end to all hopes of Toyotomi resurgence, the persistence of a mood of discontent can be seen from an inscription, similar to the one of 1604 quoted above, on a sword blade dated 1668 that was engraved for a man twenty-five years of age.[3]

Opposite: Kano Naganobu (1577–1654). Dancers performing, detail from *Cherry Blossom Viewing* (cat. no. 126)

This feeling of having "missed out," an awareness of the passing of the Toyotomi regime, and the realization that a new government was taking shape without their participation irked many an ambitious youth. The emerging subculture of young men, nicknamed *kabukimono* (literally, "leaning person"), flaunted outré fashions and behaved in general like Western hippies of years past. For these *kabukimono,* the warlord Nobunaga, who was the first to effect some unification of Japan, became a model of defiance and nonconformity. As a teenager, he had been known as an eccentric—dressing in a shockingly unceremonious manner and carrying a long sword in a red scabbard—and the portrait of him as a general retains elements of his youthful sartorial taste: with a scarlet collar peeking out from beneath his formal garb, he has something of the appeal of a romantic leading man from the modern cinema (fig. 2).

The two pairs of Hōkoku Shrine festival screens were most likely painted before 1615, the year in which Osaka Castle fell. The explosion of coiled energy and the frenzy that characterize the scenes on these screens seem a last cry of the heated, turbulent atmosphere of the Momoyama period (1573–1615). The sudden turn of events—the defeat of the Toyotomi, the rise of the Tokugawa, the onset of an era of peace—reverberated in the field of painting. Kano Eitoku (1543–1590), creator of the early Momoyama painting style, and his son Kano Mitsunobu (1562/65–1608) had

Fig. 32. Attributed to Iwasa Matabei (1578–1650). *Hōkokusai Festival* (detail), Momoyama period (1573–1615), early 17th century. From a pair of six-panel folding screens; ink and color on gilded paper, each 166.5 x 345 cm (5 ft. 5½ in. x 11 ft. 3¾ in.). The Tokugawa Art Museum, Nagoya. Important Cultural Property

served the Momoyama warlords well, but, in an era of peace, their old castle-building patrons were ousted from center stage. In the early seventeenth century, only two major castle-palaces were built that required extensive decoration: Nagoya Castle (1614) and Nijō Castle (1626). These two projects mobilized the Kano masters and the second generation of other, lesser schools, such as those founded by Hasegawa Tōhaku (1539–1610), Kaihō Yūshō (1533–1615), and Unkoku Tōgan (1547–1618). As the era of palace and castle construction came to a close, painters moved on to the decoration of important Buddhist temples in Kyoto that enjoyed the patronage of the new government. The style and subject matter of the paintings that ornamented these temples preserved the formulas established by Eitoku, but, because many of the rooms were used for religious services or served as living quarters of abbots, the screens were often painted in ink monochrome rather than color.

For all intents and purposes, the age of brilliant wall decoration was simply over, and stationary *fusuma,* the semipermanent architectural elements that were the primary support for paintings in fortresses and palaces, were replaced by folding screens (*byōbu*). Formerly, *byōbu* had often been set up—both indoors and out—as "movable furniture," temporary dividers or ornaments for special occasions. For example, Fushimi Castle, a structure brilliantly decorated with gilded *fusuma,* was also renowned for its "one hundred pairs of *byōbu,*" and the phrase "Momoyama *hyakusō*" (one hundred pairs of Momoyama folding screens) became synonymous with the rich variety of style and subject matter that characterized screen paintings of the era. In addition to the earlier Momoyama masters, Soga Chokuan (active 1596–1610) and Tosa Mitsuyoshi (1539–1613), both from the port city of Sakai, south of Osaka, must be noted as active painters of folding screens. Chokuan and his followers were known for their ink monochrome paintings of hawks, which reflected the taste of their warrior patrons. The Tosa artists, conservative practitioners of the *yamato-e* tradition of classical Japanese painting, specialized in a miniaturist style particularly favored for depicting scenes from the *Genji monogatari* (Tale of Genji), the great literary classic that enjoyed popularity among clients of all social strata.

As the Tokugawa consolidated their rule during the early years of the seventeenth century, a new age of painting was ushered in, bringing with it changes in patronage, in artists' interests, and in painting formats. The most influential among the new patrons of painters were members of the increasingly wealthy mercantile class,

who commissioned screens depicting the subjects they knew best. There was a new focus on familiar places and activities. One of the most popular themes for screen painting was *meisho* (literally, "beautiful places"), beloved scenic places of Japan, which included the picturesque sites where native Shinto gods dwelled and the temples housing famous Buddhist images. Seventeenth-century *meisho-e* therefore depicted pilgrimages, festivals, and outings enacted by people from all walks of life, at locales that were both scenic and sacred. A rare appearance of *meisho-e* on castle *fusuma* was in Nobunaga's Azuchi Castle, which was destroyed in 1582.[4] According to descriptions, in one building of this architectural monument the halls were decorated with pictures of famous places from three countries: India, China, and Japan. These *meisho-e* could hardly be considered examples of public art, as they were located in a detached building and did not form an integral part of the official program of castle decoration. At the same time, this type of *meisho-e,* representing famous or legendary places in foreign lands, cannot be classified as genre painting, but is rather a form of history painting. True *meisho-e* of the Momoyama period made their first appearance on folding screens in panoramic, minutely detailed depictions of activities in Kyoto. Such paintings, known as *rakuchū-rakugai zu* (literally, "Inside and Outside the Capital [Kyoto] paintings") were first documented in 1506 and hailed as a novelty.[5] The type of painting representing only scenes of Kyoto (*rakuchū*) was created during the late Muromachi period (1392–1573) by the foremost court artist, Tosa Mitsunobu (ca. 1434–1525). By the mid-sixteenth century, screens combining *rakuchū* with *rakugai* scenes of suburban districts of Kyoto had become enormously popular. As comprehensive assemblages of Kyoto's *meisho,* these paintings offered viewers the opportunity to share the pleasure of surveying the city's famous sites. As portrayals of the nation's capital, they were desirable items for warlords who liked to proclaim themselves the proud conquerors of this political and cultural center. Nobunaga, for example, is known to have presented a pair of *rakuchū-rakugai* screens to a visiting warlord, Uesugi Kenshin, in 1574.

The prestige of Kyoto waned, and with it the popularity of *rakuchū-rakugai,* when the new rulers of the country established their headquarters in Edo. Individual components of these compositions became independent subjects, however, and events marking the two most beautiful seasons of the year, the viewing of cherry blossoms in spring and of maple leaves in autumn, became favorite themes for screen painters. Although this style of Momoyama-period genre painting traces its roots back to the Heian period (794–1185), it is clearly distinguishable by its unabashed expression of joie de vivre, as seen in the depiction of large and exuberant crowds. The screens from the Suntory Museum of Art (cat. no. 127) and many similar ones portray citizens reveling in a fleeting moment of pleasure, admiring the ephemeral beauty of cherry blossoms at Kyoto's famous sacred sites. At the same time, the sacred places themselves, the Buddhist temples or Shinto shrines that had served as standard backdrops in traditional *meisho-e,* receded into the background or disappeared altogether during the Momoyama period as the focus of painting shifted to human figures.

This change can be seen in a pair of screens depicting the pleasures of the cherry-blossom season (cat. no. 126). Painted by Kano Naganobu (1577–1654), a younger brother of the great master Eitoku, it portrays young men and women dancing and picnicking during an outing in spring. A partial view of the octagonal building at one edge of the left screen is the only reference to a setting, although it provides no clue to the identity of the site. These screens are said to depict Yodogimi (d. 1615), Hideyoshi's consort, on the right, and their young son Hideyori (1593–1615) on the left. This tragic pair perished at Osaka Castle during the siege by Ieyasu's forces in 1615, and these screens, like the clearly commemorative paintings of the Hōkoku Shrine festival, may have been created as a form of homage. Human figures are also the focus of another pair of screens picturing a more recognizable location, *Maple Viewing at Mount Takao* (Tokyo National Museum).[6] They bear a seal of Kano Hideyori, second son of the celebrated Kano Motonobu (1476–1558). These screens may also illustrate events involving historical personages, and are thus to be considered in the category of historical paintings as opposed to pure genre scenes. In this sense, Nagoya Castle, built by the patrons of the new regime, heralds a new trend in the decoration of public spaces.

Executed by a group of Kano artists in 1614, the castle's paintings, which include such homely images as a group of citizens bathing together, are true genre scenes. Kano Hideyori's celebration of the autumn season and the screens in the Suntory Museum are set in still-recognizable locations near Kyoto, well known for their beautiful autumn foliage or cherry blossoms, but the commemorative nature of such pictures gradually receded as the focus of attention shifted to the crowds of celebrating human figures.

The separation of human activities from sacred settings, and the consequent secularization of *meisho-e,* were to be expected in an age that unabashedly celebrated life on this earth rather than in the next. Traditional attitudes toward religious institutions were in the process of changing, something exemplified by Nobunaga's aggressive campaign against several famous Buddhist temples. In 1571 he destroyed Enryakuji on Mount Hiei, killing three thousand Buddhist monks. Three years later he attacked followers of the Ikkō sect of Buddhism in an infamous massacre of twenty thousand adherents. Religious images like *sankei mandara,* or paintings of pilgrimages to sacred places, were still produced, but in these works a far greater emphasis was placed on the pilgrims and their leisure activities than had been in the past.

Japan's first encounter with Europeans in the mid-sixteenth century had also inspired a completely new type of *meisho-e.* Known as *nanban byōbu,* these screens mostly depicted Europeans arriving at Nagasaki, although recognizable features of the port city are scant (cat. nos. 121–25). Another unique set of images from the period is a small group of Western-style paintings executed on folding screens, clearly copies or adaptations of European models. The Japanese Christian converts in Kyushu who produced them learned this style of painting from Jesuit missionaries, whose proselytizing had met with brilliant success in the fifty years following their arrival in Japan. Working on traditional *byōbu* but in the Western medium of tempera, these artists depicted new subjects, including maps (cat. nos. 15, 17), warring knights in historic battle scenes, and outdoor concerts, all featuring the figures of European men and women. Unfortunately, the expulsion of the Jesuits and a ban on Christian teachings enacted in 1639 put an end to this brief but dynamic vogue for Western-style painting.

The Momoyama period was a great age of portraiture and particularly images of women and children, who had never before been included in the repertoire of portrait subjects. The hubris and vanity of self-made men like Hideyoshi explains the large number of extant warrior portraits (figs. 1, 2); portraits of women and children, however, seem to have come into being in response to the unique state of political and military affairs. Warlords often gave their sisters or daughters in marriage to their opponents, making them hostages to fortune in order to ensure, however briefly, a period of peace. Literature of the time is replete with tragic tales concerning the fates of these young women, and sometimes of their offspring, who were doomed to spend their lives in a kind of captivity. Some even perished at the hands of their own families when peace was disrupted and hostilities were renewed. Such situations may have awakened a desire to memorialize these unfortunate members of warrior families—silent, marginal players on the vast stage of war.

While a high level of verisimilitude cannot be expected in the depiction of facial features in these idealized portraits, the attempt was made to set down specific qualities and attributes of the subjects. In *Portrait of the Wife of Shinohara Kazutaka,* dated 1598 (cat. no. 113), the lady's renowned beauty is suggested by her long, flowing hair. The composition also includes objects belonging to her, such as a mirror and a book, and items representing offerings, including food, drink, and eight scrolls of a Heian-period *Lotus Sutra* that she is known to have donated to the temple of Myōhōji, which still preserves her portrait. Portraits of both men and women present their subjects seated motionless on tatami mats. Those representing children and youths often depict them involved in some activity evocative of their tender years, as is the case in the portrait of the youthful drummer (cat. no. 114), a unique image in the history of Japanese portraiture.

While the faces are far from realistic, clothing was depicted with loving care and attention to accuracy. Garments, an important means of enhancing the physical as well as spiritual attributes of the subject, were painstakingly rendered to capture the sumptuous

textile designs then in vogue, offering viewers a visually absorbing experience and scholars of textiles much material for study.

Another favored subject, as the focus of genre painting shifted to close-up views of the lives of citizens, was indoor activities. Interiors of brothels and Kabuki theaters were scrutinized, and both entertainers and entertained were portrayed in a detail that suggests minute observation. An unmistakably hedonistic spirit pervades these records of life in the demimonde. *Ukiyo-e,* "pictures of the floating world," in both painted and printed form, were a direct descendant of such seventeenth-century genre scenes. However, this new art form developed in Edo (Tokyo), the seat of the Tokugawa shoguns, where it was supported by the parvenu merchant class. Creators of *ukiyo-e* were keenly aware of their art as something distinct from the arts of Kyoto.

From such specialized themes depicting large groups of figures, another new category of painting evolved that focused on a smaller number of individuals. The themes behind these paintings were often unclear, as the figures were set against a blank background with few if any attributes. Group "portraits" concentrated on the beauty of the figures—most of whom were women, although men were sometimes portrayed—and the eye-catching textile patterns of their clothing. As the focus of attention narrowed further, individual figures of men or women became the principal subject of painting, with an emphasis on the details of their sumptuous garments (cat. nos. 113, 114). From this developed the unique theme known as *tagasode* (Whose sleeves?). These screens had as their sole subject the garments themselves, with their beautiful, carefully rendered textile patterns (cat. nos. 131–34). Initially, the artists of these compositions may have sought to evoke connotations from classical *waka* poetry, in which the word *tagasode* implied a longing for an absent woman whose elegant garments and other accouterments were all that remained as reminders of her beauty (for further discussion of this subject, see cat. no. 131).

The major painting schools of the Momoyama period were unable to maintain their distinct character into the Edo period, and younger generations of artists learned to paint in hybrid styles using almost any format. The Kano school, an exception to this general rule, did expand its repertoire of subjects and painting styles to accommodate commissions from a variety of patrons. Led by the politically astute Kano Tan'yū (1602–1674), who moved to Edo in about 1614, the extended Kano family and members of his studio continued virtually to monopolize official patronage, not only in Edo but also in Kyoto, where a splinter group of the Kano school was led by Kano Sanraku (1559–1635). His successors, members of the Kyōkano (Kyoto Kano), upheld the standards and stylistic features that had been established in the Momoyama period by Eitoku.

Another new approach was demonstrated by Iwasa Matabei, a latecomer to the age of wall decoration, whose painting of the Hōkoku Shrine festival was discussed above. He left no castle wall paintings but is instead closely associated with genre painting executed on hanging scrolls or folding screens, a preference that earned him the nickname "Ukiyo Matabei." The posthumous claim that he was the founder of *ukiyo-e* is generally dismissed today, but a large number of genre paintings are attributed to his hand. These include favorite *ukiyo-e* themes: women in theaters, in brothels, and at various occupations. More firmly associated with his name are the handscrolls and hanging scrolls that share stylistic idiosyncracies with such genre scenes but depict episodes from classical tales. In this sense, Matabei is reminiscent of another independent artist of the period, Tawaraya Sōtatsu (d. ca. 1640). Matabei and Sōtatsu strove to revive Japan's classic painting traditions, but in their methods the two painters were worlds apart. Sōtatsu worked closely with and for the imperial court, and his paintings were often based on literary works popular among the courtiers. Matabei's clientele seem to have been from the newly moneyed class of merchants, and the subjects of his paintings were frequently derived from popular tales of the Muromachi and later periods.

Art patronage in Edo was clearly divided: the Kano school was supported by the ruling class, while *ukiyo-e* artists and *e-ya* were patronized by the rest of the population. The *e-ya* were painting shops selling almost every type of object that could be decorated with painting—poem cards, fans, books, scrolls, shells used in the

shell game, and screens. The artisans of the ready-made objects in these shops remain, for the most part, anonymous.

The great number of painting types that emerged and flourished in astonishing variety at the end of the sixteenth century give fitting expression to the political and social ferment of the Momoyama period, as well as demonstrating why the era is often called the "golden age" of painting.

Miyeko Murase

1. Now at Hōkoku Shrine, Kyoto. See T. Takeda et al. 1980, pls. 15–18.
2. Now in the Tokugawa Art Museum. Reproduced ibid., pls. 19–21; Kyoto National Museum 1999b, p. 245 (detail of right screen).
3. The sword is in Atsuta Shrine, Nagoya, Aichi prefecture. See Sakamoto 1990, fig. 126.
4. See Klein 1991.
5. Sanjōnishi 1979, entry for 22nd day, twelfth month, 3rd year of the Eishō era (1506).
6. H. Suzuki 1994. These screens are also thought to commemorate an event.

113. *Portrait of the Wife of Shinohara Kazutaka*

Momoyama period (1573–1615), 1598
Hanging scroll; ink, color, and gold on paper
61 × 35.8 cm (24 × 14 1/8 in.)
Myōhōji temple, Kanazawa, Ishikawa prefecture

The art of portraiture in East Asia is closely tied to the practice of memorializing and immortalizing monarchs in order to legitimize their authority. The Chinese custom of worshiping images of rulers, great historical figures, and ancestors appears to have been introduced into Japan during the seventh century, but it did not become widespread until about the late twelfth century. The earliest extant example of a secular portrait, dated by its style to the early eighth century, is believed to depict Shōtoku Taishi (574–622),[1] a prince regent largely responsible for the propagation of Buddhism in Japan. Various documents suggest that portraits of Buddhist clergymen were made as early as the eighth century, and surviving examples indicate that this type of portraiture has remained an important aspect of Buddhist painting and sculpture in Japan. In sharp contrast, secular portraits are rare until the tenth century, when it became customary for offspring to commission portraits of their deceased parents for use in memorial services.[2] This suggests that before the Heian period (794–1185), the Japanese consciously avoided making images of living persons, as it was believed that such objects could be used as conduits for curses and spells.[3] On the other hand, portraits of priests and monks were regarded as immune to such perils.[4]

Among the many portraits of Buddhist clergymen preserved since the eleventh century, those from the Kamakura period (1185–1333) are exceptional, for both their quality and their quantity. Especially noteworthy is a painting showing the monk Myōe (1173–1232) of the Kōzanji temple in Kyoto, meditating in a forest.[5] Created during Myōe's lifetime by a disciple named Jōnin, the work is atypical; most earlier Japanese portraits were posthumous.

Japanese portrait images, whether of religious or secular figures, tend to represent archetypes rather than individuals, and several are even said to depict their subjects as they appeared in someone's dream. This idealization is due partly to the practice of creating portraits as commemorative works after the subject's death. Although the deceased themselves were not presented realistically, details were included as reminders of their lives, particularly in the case of children's portraits.

南無妙法蓮華經
圓智院妙淨尊尼
慶長第三天戊戌歷
仲穐下澣晦日

Significantly, while most adult subjects were portrayed seated and motionless, children and youths were shown in lively poses intimately recalling their living presence to relatives and friends (cat. no. 114).

Notable exceptions to the generally idealized portraits include a vivid and lifelike preparatory sketch for a portrait of the courtier Sanjōnishi Sanetaka (1455–1537) made in 1501 by Tosa Mitsunobu (ca. 1434–1525),[6] as well as a large number of *chinsō*, portraits of Zen masters, from the Muromachi period (1392–1573). *Chinsō* often display a concerted attempt to preserve for posterity the sitter's spiritual and physiognomic idiosyncrasies. Regarded as essential to the transmission of Zen teachings, they were also indispensable ritual accouterments at funerals. Although these exceptional examples capture aspects of realistic appearance and individual character, portraits of genuine verisimilitude, inspired by Western techniques of painting, did not appear until the early nineteenth century, in the Edo period.

The numerous portraits of warriors preserved from the late Muromachi period, some through accidents of history but most deliberately, reflect both the hero worship accorded the subjects and a general desire to memorialize prominent individuals. The latter impulse led, for the first time, to the creation of many portraits of women. Some of these women were unfortunate victims of the political climate, having been obliged by their families to marry into enemy clans and live as virtual hostages. Nevertheless, their social, political, and economic status greatly improved. Many who were widowed were able to found mortuary temples for their husbands and families, a custom especially popular from the 1570s to the 1640s.[7] The most famous example of such a temple is the Reioku (or Mitamaya: Spirit House) at Kōdaiji temple in Kyoto, built in 1605 by Toyotomi Hideyoshi's widow, Kitanomandokoro, for her illustrious husband and herself. Images of female founders made for the mortuary temples contributed to the proliferation of women's portraits; also suggested as a relevant factor is the rise in popularity of genealogical portraiture, developed to depict the followers of the Shinshū branch of Buddhism.[8]

While a degree of verisimilitude was considered important, women's portraits were expected to present their subjects as beautiful. Such portraits are consequently even less individualized, and more idealized, than those of men. Elegant garments were considered necessary features, enhancing the beauty of the subject as well as indicating her virtue and social position. The textiles that made up these garments were closely scrutinized and faithfully copied by artists, as evident in the sumptuous kimono worn here by the young wife of Shinohara Kazutaka. MM

The subject of this portrait was the daughter of Sawaki Yoshiyuki, younger brother of the prominent warlord Maeda Toshiie (1537–1599). After her father died in battle she was adopted and brought up by Toshiie. Reputed to have been a woman of great beauty and cultural refinement, she was also a devout follower of Buddhism and of the precepts set forth in the *Lotus Sutra*. Toshiie arranged his niece's marriage to Shinohara Kazutaka, one of his most trusted retainers, but she died young in 1598, some six months before Toshiie himself. In praying for her spiritual salvation, Toshiie bestowed on her the Buddhist name Enchi-in Myōjō and had this portrait painted for the temple where she was interred.

Although eulogistic, the portrait depicts the earthly charms of the woman. She has a fair complexion, and her eyebrows have been shaved and drawn on her forehead with thick black ink. Her eyes, rendered as long slits, suggest a gentle beauty, and her tiny lips are painted with cinnabar. The *uchikake* (long-sleeved overgarment) she wears displays the ornate decoration typical of the Momoyama period: floral embroidery and designs of various patterns, including four diamonds, clouds, turtle shells, and chevrons, executed in gold leaf on a deep red ground. The lavishly decorated attire and her long hair, flowing in curves down to the hem of her robe, effectively convey the image of a woman renowned for her beauty. At the same time, the educated, cultivated side of her character is suggested by items such as the book behind her and, placed before her, her own Heian-period copy of an eight-scroll *Lotus Sutra*, written in gold ink on dark blue paper and now preserved at the Myōhōji temple.

One noteworthy feature of this portrait is the outer border of embroidered and foiled silk with a floral pattern, a cloth typical of the Keichō era (1596–1615). Strips of *tsujigahana*-style cloth, echoing the bold features of Oribe decoration, make up the inner border. These kinds of textiles were worn in the Momoyama period only by high-ranking noblewomen, and the ones in the mounting of this painting may have been taken from a *kosode* (short-sleeved kimono) or *uchikake* prized by the sitter herself.

113, detail

Works such as this provide valuable information for students of costumes and textiles as well as of painting. Here, for instance, the designs decorating the subject's robe are almost identical to those of garments worn by women depicted in a pair of *rakuchū-rakugai* screens at the Fukuoka City Museum (cat. no. 117), also dated to the end of the sixteenth century. SS

1. Murashige 1998, fig. 23; in the Imperial Collection, Nara.
2. Miyajima 1994, p. 17.
3. Morita 1998, p. 86.
4. See Kajitani 1998.
5. Ibid., fig. 16.
6. Murashige 1998, fig. 83.
7. Murai 1972, p. 4.
8. Ibid.

114. *Boy Playing a Drum*

Momoyama period (1573–1615)
Hanging scroll; ink, color, and gold on silk
103 × 38.7 cm (40½ × 15¼ in.)
Private collection

A serious-looking young boy kneels on the floor, his left arm raised; in his right hand he holds a drumstick with which he strikes the instrument in front of him. He wears an opulent red-and-gold kimono with designs particularly concentrated at the shoulder and hem in the *katasuso* style. Over this he wears a transparent sleeveless vest and billowing trousers. A folded fan and a small sword lie in the foreground.

The youth's hair is arranged in the style called *ichō-mage* (ginkgo-leaf knot), which was traditionally retained until a boy celebrated the maturity rite, usually held at the age of sixteen. However, with the widespread influence of Kabuki fashion in the early seventeenth century, many young men kept their childhood forelocks until they were past the age of twenty, as these were considered the most alluring features of their appearance.[1] During this period, young men took the lead in setting fashion trends for both men and women.[2] Their kimonos with sumptuous designs in bright colors were hardly distinguishable from the garments worn by women. In a custom regarded as the height of chic, youths serving as attendants to warrior lords would dress in vividly colored kimonos to create a striking contrast with the somber garb of their older masters.

Despite his clothing and hairstyle, the boy portrayed here is more likely to have been one of the youthful musicians who regularly appeared on the Kabuki stage. Many other paintings of Kabuki performances contain drummers in exactly the same pose. The painting has no inscription; it may have been commissioned by the youth's patron as a memorial, but there is no way to confirm this.

MM

The silk mounting of this painting is remarkably similar in design to that of the garment worn by the eleven-year-old Hosokawa Hasumaru in a posthumous portrait dated 1587.[3] Spatially divided into blocks across vertical and horizontal axes, the boy's robe is decorated with two patterns: dark intersecting lines that form lateral diamond shapes against a white ground and floral motifs and leaves

set against a light green ground. A comparison with the Hasumaru portrait suggests that the mounting here was taken from a single garment, possibly worn by a young boy.

In a composition known as *dangawari,* or changing blocks, the patterns of the mounting textile change with each register. Notched interlocking lozenges, executed in the technique of stitch-resist dyeing rather than ink-painted, decorate the upper and lower registers, while the middle section is dyed with a pattern of lateral diamonds. Both ink-painted and resist-dyed, the light green sections with stylized floral motifs are typical of *tsujigahana* fabrics of the late sixteenth and early seventeenth centuries.[4] TSM

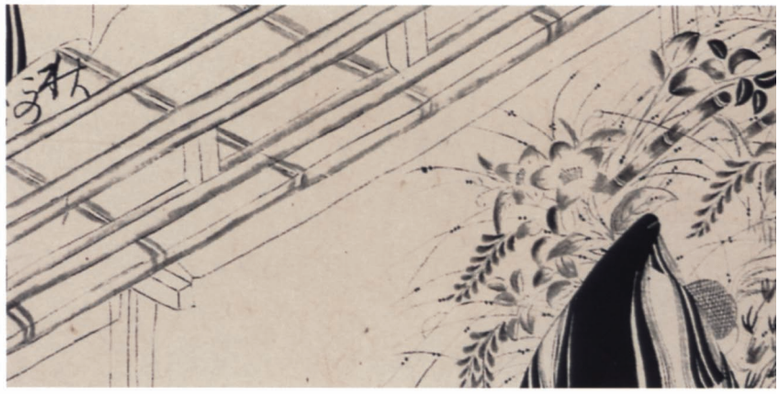
1. Hashimoto 1968, p. 74 and fig. 168.
2. Mori 2001, p. 410.
3. For a plate and a detailed description of this portrait, see Shin'ichi Miyajima, "Hosokawa Hasumaru," in Shimizu 1988, p. 80. The inscription in the upper part of the painting is transcribed in Shirahata 1966, p. 13.
4. Kawakami 2002, pp. 11–12, figs. 12, 13.

Attributed to Keifukuin Gyokukei (1526 – after 1602)

115. *Scenes illustrating the* Tale of Genji

Muromachi period (1392–1573), 1554
Four from a set of six handscrolls; ink on paper
H. 9.8 cm (3 7/8 in.); L., scroll I, 10 m 43.8 cm (34 ft. 3 in.); scroll III, 11 m 25.1 cm (36 ft. 11 in.); scroll IV, 6 m 37.6 cm (20 ft. 11 in.); scroll VI, 10 m 52.6 cm (34 ft. 6 3/8 in.)
Spencer Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

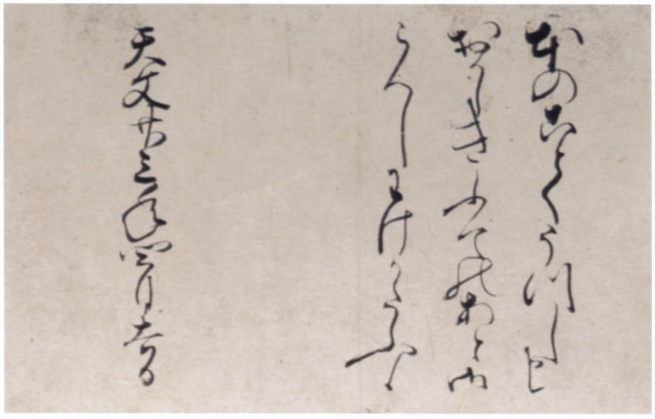
From scroll I



From scroll III

This charming series of illustrations drawn in ink in the technique known as *hakubyō* (white drawing) depicts scenes from the *Genji monogatari*, or *Tale of Genji*, Japan's most celebrated work of fiction. The novel was written by the court lady Murasaki Shikibu in the late tenth or early eleventh century, during the Heian period. Its narrative of fifty-four chapters is presented here in six scrolls of diminutive size containing fifty-four sections of illustration, with the scenes following the chronological sequence of episodes from the novel. Each illustration is accompanied by a chapter heading and a brief text, consisting in most instances of quotations from the *Tale of Genji* of poems exchanged between the characters depicted in the scene and headnotes explaining the occasion for the poems' composition.[1] The drawings are delightfully naive, as are those in a number of similar *hakubyō* Genji handscrolls from the Muromachi period (1392–1573).[2]

The meticulous *hakubyō* technique, in which painting is reduced to the austerity of black ink line, appears to have been perfected in Japan during the second half of the thirteenth century. It does not utilize ink washes or fluctuating brush lines to define planes and



Colophon on scroll VI, written by the artist, dating the work to 1554

From scroll IV

three-dimensional forms. Instead, shapes and volumes are delineated entirely by lines executed without modulation. The *hakubyō* drawing of these Genji scrolls differs, however, from the refined and delicate mode of *hakubyō* practiced earlier, in the Kamakura period (1185–1333). Here, the austere yet haunting beauty of gossamer-thin ink lines is punctuated by stark black highlights—strong accents in dark ink applied to the tips of the flower petals and leaves that grow in riotous profusion. Dark leaves and petals display circular areas of white that appear almost like holes. This type of *hakubyō* drawing is far bolder in design than the earlier form and may tentatively be named the "decorative *hakubyō*" style to distinguish it from Kamakura-period works. In this later approach, floral and foliage motifs both large and small are often depicted facing the viewer frontally, for the most striking effect.

The designs in this type of *hakubyō* are similar to some of those featured in dyed textiles commonly known as *tsujigahana* (flowers at the crossroads), which were popular in the second half of the sixteenth century. For example, many *tsujigahana* textiles catalogued in this volume (see, e.g., cat. nos. 160, 165) contain large round flowers with dark shadings that reinforce their outlines, and leaves punctured by large holes. This close affinity has been noted,[3] but datable examples of early *tsujigahana* pieces and dated examples of the decorative *hakubyō* style are rare. However, a document dated 1535 includes a shop named Tsujigahana (see p. 320 and p. 323, n. 7), and *tsujigahana* textiles with a combination of stitch-resist-dyed (*shibori*) designs and decorative *hakubyō* drawing seem to have been perfected by the mid-sixteenth century.

Textile dyers may have invented the decorative *hakubyō* technique while searching for a way to transcend the limitations of customary *shibori* decoration. By using decorative *hakubyō* they could create dramatic boundary areas by shadings in ink that stood in stark contrast to the uncolored resist-dyed areas, producing denser, more complex foliage designs. The use of this ink-drawn technique also helped simplify the dyeing process.

Whereas in traditional *hakubyō* drawings, ink shading is applied around and outside the outlines of foliage or clusters of blossoms (an effect also seen in some *tsujigahana* fabrics; see cat. no. 168), in decorative *hakubyō* drawings, dark shading is applied *inside* the leaves and petals, making individual forms easily distinguishable and conveying a strong impression of three-dimensionality. This inner shading approach also allows for a great profusion of forms, something that would be visually confusing if the shading were on the outside. Starkly white circular forms, suggestive of decay on leaves and petals, may be a pictorial reference to the reserved white areas that appear in *shibori* (cat. no. 158). A drawing of a wisteria vine on the frontispiece of the *Sen'ami kadensho* of 1522[4] employs decorative *hakubyō* technique on the interior of leaves together with exterior shading of the outlines of wormholes.

It is certainly possible that dyers in search of a shortcut inspired or encouraged painters to create this new ink-drawn style of textile design.[5] *E-ya* (ready-made picture shops) produced a variety of painted items, including underdrawings for textiles. Many textile dyers were also quite capable of turning out drawings for their fabrics. Although it seems that the initial impetus for the creation of this variant of *hakubyō* came from the work of dyers, it is difficult to determine precisely who was responsible for the creation of the first examples of decorative *hakubyō*.

An anonymous colophon on the frontispiece of scroll I from this set attributes both text and illustrations to Keifukuin Gyokukei (1526–after 1602), daughter of the Kyoto courtier and regent Konoe Taneie (1503–1566). However, as no other example of calligraphy or painting known to be by her has been discovered, this attribution cannot be confirmed with any certainty. Another colophon, written in the artist's hand, appears at the end of the sixth scroll and is illustrated here. This inscription, which is dated to an "auspicious day of the fourth month," 1554, states, "[I] have copied it just like the original [so that] the pleasing traces of the brush are difficult to distinguish [from those in the original work]."

The earliest extant Genji illustrations in the *hakubyō* mode of drawing date from the thirteenth century.[6] The drawings were executed in the classic *hakubyō* style, in which fragile ink lines contrast strikingly with the areas of solid black that describe the long, trailing hair of the women and the black caps of the men. *Hakubyō* drawings of later periods cannot match the haunting, gossamer beauty of thirteenth-century examples of "white drawing"; nevertheless, the genre appears to have been popular among amateur artists as late as the sixteenth and seventeenth centuries. *Hakubyō* works produced during the late Muromachi period include several versions of the

Genji monogatari. Although their illustrations are for the most part technically naive, small-scale drawings, the images were executed with considerable exuberance and are endowed with a unique charm.

The first scene reproduced here is from section 10 of the first scroll and illustrates chapter 10, *Sakaki* (Sacred Tree).[7] It depicts Prince Genji paying a visit to Lady Rokujō, a former lover. Despondent because of her unsuccessful relationship with the prince, Rokujō prepares to accompany her daughter to the Shinto shrine at Ise. With one hand Genji pushes a branch of the sacred *sakaki* tree beneath the sharply angled blinds separating him from Lady Rokujō. Beyond the veranda stands a fence of brushwood, above which project flowers, leaves, and autumn grasses. Farther off, on the "reed plain of melancholy beauty,"[8] a *torii* (Shinto shrine gate) can be seen.

A scene on scroll III, section 7, illustrates chapter 28, *Nowaki* (Typhoon).[9] An autumn storm has wreaked havoc with Genji's residence, and since the house is in some disarray and folding screens have been set aside, the visiting Yūgiri catches his first glimpse of his stepmother, the beautiful Murasaki. An illustration (not visible here) shows Genji and Murasaki, his favorite consort, seated indoors, close to a rolled-up blind. Standing beyond a small garden of storm-disheveled flowers, Yūgiri turns his head to look in their direction. Beyond him is another garden where three young girls are setting out insect traps among the plants.

Another scene, in scroll IV, depicts an episode from chapter 33, *Fuji no uraba* (Wisteria Leaves).[10] Tō no Chūjō, Genji's best friend, has finally agreed to accept Yūgiri as his son-in-law. Yūgiri is invited, as the principal guest, to a concert at the home of his future father-in-law. The wisteria on Tō no Chūjō's veranda is in magnificent bloom, and a beautiful spray of the flower is presented to Yūgiri. Tō no Chūjō's younger son, Ben no Shōshō (also called Kōbai), a young man famous for his voice, sings some songs.

The illustrations in these Spencer Collection handscrolls are stylistically very close to other *hakubyō* drawings from the mid-sixteenth century, several of which also depict scenes from the *Tale of Genji*. The Spencer paintings are, however, among the finest examples of this late *hakubyō* technique, with their charming, childlike figures of courtiers and ladies placed amid flowers and plants of the different seasons. The images evoke a sense of gentle pathos and call to mind a bygone, halcyon era. MM

1. Katagiri 1989.
2. One example is the handscroll in the Tenri Library in Nara, and there are several others. See ibid.
3. T. Itō 1981.
4. Yamane 1982b, p. 25. This manual on flower arranging, written by Sen'ami, consists of two handscrolls.
5. McCormick 2000, p. 200, calls this style "textile design aesthetics." I am grateful to Joyce Denney, Research Associate in the Department of Asian Art, The Metropolitan Museum of Art, who helped me understand the dyeing techniques used.
6. They are in a small book whose pages have been divided between the Museum Yamato Bunkakan in Nara and the Tokugawa Art Museum in Nagoya. See K. Akiyama, T. Akiyama, and Tsuchida 1978, figs. 110, 111.
7. Murasaki Shikibu 1977, pp. 185–87.
8. Ibid., p. 186.
9. Ibid., p. 465.
10. Ibid., pp. 526–27.

116. *Pampas grasses*

Muromachi period (1392–1573), 16th century
Pair of six-panel folding screens; ink, color, and gold on paper
Each, 150.3 × 348.8 cm (59 1/8 in. × 11 ft. 5 3/8 in.)
The Cleveland Museum of Art, John L. Severance Fund 1984.43.1–2

This utterly simple yet strongly evocative composition, in whitish green with faint gold dusted over the surface, depicts pampas grasses (*susuki*) in which the ears have developed, signaling the cool of the autumnal season. Disturbed by the wind, the gracefully arching grasses twist and turn, their pale gold tassels barely visible.

Pampas grasses in the autumn, a melancholy evocation of the passage of time, have since the Heian period (794–1185) been an image in the poetry and painting of Japan both endearing and enduring. In paintings they appear either singly or combined with other autumnal flowers. In illustrated handscrolls of the *Tale of Genji* from the early twelfth century, *susuki* in the background landscape act as a poignant motif conveying a sorrowful mood. During the Muromachi period, artists of the Tosa school, especially Tosa Mitsunobu (ca. 1434–1525), sometimes used the grasses in the backgrounds of narrative scenes; for instance, profusions of *susuki* envelop the scenes in his *Kitsune zōshi emaki* (Illustrated Tale of Foxes) in the Tokyo National Museum.[1] Most other representations of the plant in the Muromachi period, especially those associated with Mitsunobu's name,[2] are decorations on the screens depicted in illustrated narrative handscrolls (*emaki*). Recently a folding fan has been added to this group.[3] The majority of extant screens and paintings-within-a-painting connected to Mitsunobu's name depict a single subject, such as *susuki,* bamboo, pines, or willows.[4]

Documentary references to paintings of autumn grasses, including *susuki,* witnessed a sudden increase in the mid-fifteenth century.[5] A theme as simple and subdued as windblown *susuki,* which created a calming effect, seems to have been a preferred subject for screens set up in living quarters rather than in large, sumptuous audience halls. The motif continued to be popular for interior design among the Tosa artists until the early Edo period.[6] During the Momoyama and Edo periods it was also adopted by the artists of the Kano school (see the clothing of the dancer closest to the viewer, cat. no. 126 and p. 204). Combined with other autumnal grasses, *susuki* was a decorative motif on lacquer objects of various sizes and shapes, known collectively as Kōdaiji-type lacquer (see cat. nos. 146, 147, 155).

Right screen

Left screen

A close examination of this pair of screens reveals faint traces of once-attached *shikishi* and *tanzaku,* cards on which poems were inscribed. Such poem cards were de rigueur for screens in the Heian period, and many extant examples of this arrangement are known from later periods. A screen of *susuki* with poem cards affixed to it is illustrated in the *Tale of Genji* screen that bears a Kano artist's seal reading "Kuninobu."[7] This painting-within-a-painting provides a vivid idea of the original appearance of the pair in the Cleveland collection.

When warlords of the Momoyama period built sumptuous halls, they chose larger, more impressive decorations. Other motifs either were added to or replaced tranquil pictures of *susuki* grasses. The *Tale of Genji* album of Tosa Mitsuyoshi (1539–1613) in the Kyoto National Museum[8] contains a depiction of a screen on which *susuki* are combined with arrowroot vines, a new favorite in the late sixteenth and early seventeenth centuries.[9] Perhaps the larger leaves and more dramatic sway of the vines appealed to the new generation of patrons. Another variation, in which *susuki* are combined with the setting sun, appears on the folding fan held by a Kabuki dancer on a scroll from the Kanbun era (cat. no. 130). In still another, and final, development, screens were painted with a large image of Mount Fuji, with the moon rising from a field of *susuki.*[10]

MM

1. H. Okudaira 1982, pp. 26–30.
2. Yamane et al. 1982, figs. 23–25, 28–30.
3. In the collection of Idemitsu Museum; see Kyoto National Museum 1996, no. 279.
4. Miyajima 1986, pp. 64–65.
5. Yamane 1982a, p. 144.
6. See Yamane et al. 1982, figs. 56, 59.
7. It is considered by some scholars as belonging to Kano Eitoku; Yamane et al. 1982, fig. 36. See also Yamane et al. 1979, nos. 85, 86.
8. Yamane et al. 1982, fig. 61.
9. Ibid., fig. 64.
10. Takeda et al. 1977b, nos. 70–75.

Attributed to Kano Takanobu (1571–1618)

117. *Scenes in and around the Capital* (rakuchū-rakugai zu)

Momoyama period (1573–1615)
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Each, 81.3 × 265.4 cm (32 in. × 8 ft. 8½ in.)
Fukuoka City Museum

Paintings presenting views of Kyoto and its suburbs are known as *rakuchū-rakugai zu*—literally, "Inside and Outside the Capital paintings." Usually executed on screens, these pictures illustrate the famous scenic spots and important monuments that served as settings for seasonal festivals and entertainments. Such screens, more than eighty of which are still extant, were much admired and in great demand, especially among out-of-town visitors to Kyoto.

The paintings are encyclopedic visualizations of Kyoto and the lives of its citizens, depicting customs and costumes, theatrical performances, modes of transportation, mercantile activities, and men and women from all walks of life. Because of this broad range of subject matter, *rakuchū-rakugai* screens have recently come under close scrutiny by historians in disciplines other than art history, such as economics and political science. These scholars have questioned many of the traditional assumptions about the genesis of the images.[1] It is agreed, however, that the origin of *rakuchū-rakugai* imagery can be traced to an important genre of *yamato-e,* the distinctly

Opposite: Detail, left screen, 2nd panel from right

117, left screen

native style of Japanese painting whose basic concept and techniques were standardized in the Late Heian (ca. 900–1185) and Kamakura (1185–1333) periods.[2] Few examples of these early genre paintings remain, but literature and documents contain references to two specific types of *yamato-e*: *meisho-e,* paintings of activities taking place at famous scenic spots around the country (literally, "pictures of famous places"), and *tsukinami-e,* paintings of seasonal events.[3] Because Shinto shrines stood on or near most of the famous scenic locations, *meisho-e* came to be associated with special seasonal festivals dedicated to these shrines; thus both types of paintings had to do with seasonal occurrences. While no screen paintings on these subjects have survived from the Muromachi period (1392–1573), many folding fans of the period painted with small images of famous views or seasonal festivals exist. The compositions of these works, and the detailed manner in which they were rendered, eventually served as models for panoramic screen paintings. *Rakuchū-rakugai zu* thus represent a final synthesis of *meisho-e* and *tsukinami-e.*

The formula for such screens was established in the early sixteenth century. In 1506, Tosa Mitsunobu (ca. 1434–1525) painted a single screen showing views of the inner city, a work admired for its novelty.[4] The more common format of *rakuchū-rakugai zu,* which includes scenes of Kyoto's suburbs as well as the city, was established not long afterward. The oldest extant screens of this type are a pair formerly in the Machida collection and now in the National Museum of Japanese History, Sakura. They are believed to represent the city as it appeared during the period 1525–36,[5] and other examples are dated shortly

thereafter. It must be borne in mind, however, that archaeological clues derived from the depicted views of Kyoto do not necessarily reveal the time period in which the paintings were produced. For example, Oda Nobunaga (1534–1582) is said to have presented to Uesugi Kenshin in 1574 a famous pair of *rakuchū-rakugai* screens attributed to Kano Eitoku (1543–1590). (It is still in the possession of the Uesugi family.)[6] But the timing of this gift is now being questioned because details connect the image to a date of about 1547. They suggest either that the pair of screens was produced much earlier than has been thought, or that it was a copy of an earlier work.

The *rakuchū-rakugai* theme reached the height of its popularity in the seventeenth century. Its decline in the late seventeenth and eighteenth centuries coincided with Kyoto's loss of prestige as the center of the nation's cultural, political, and commercial life. The earliest examples of *rakuchū-rakugai* screens, such as the pairs in the Uesugi and former Machida collections, represent the first stage in the development of this genre. In these screens the city of Kyoto is divided into two sections, with the uptown district depicted on the left screen and the downtown area represented on the right screen. The majority of surviving Kyoto screen paintings (including cat. nos. 118 and 119) belong to a second type of *rakuchū-rakugai,* in which the city is separated into east and west. MM

The present pair of screens belongs to an unusual type derived from the second type. Here, the eastern part of the city, as viewed from the west, is depicted on both screens, with the northern zone on the left

117, right screen

screen and the southern zone on the right screen. Bands of gold clouds separate a bustling street that stretches along the foreground from the shrines and temples in the distance, shown in diminished scale.

The backgrounds are rich in detail. On the right screen, the right side shows festivities taking place in the neighborhood around Gojō Bridge, with crowds gathering at the Shinzenkōji Mieidō temple grounds and at the *kanjin* sumo tournament held to solicit temple contributions. To the left are Kiyomizudera temple, easily recognizable on high stilts; Yasaka pagoda; and Gion Shrine, in front of which stand tea huts. In the background of the left screen can be seen the expanse from the Seiganji temple to the imperial court. There is a cockfight at the gate of Seiganji, and at the Imperial Palace a party views cherry blossoms.

Although these are interesting scenes, the emphasis of the paintings is on the busy street presented in the foreground. In the upper right section of the right screen, food stalls and a *kanjin* sumo tournament are depicted on the east side of Gojō Bridge. Crossing the bridge, from right to left a number of revelers appear: a barber, a blade sharpener, a spear maker, a bow maker, a pottery merchant, and on the fifth panel from the right, a noodle maker. Pedestrians on the street, right to left, include a fisherman, a melon hawker, a warrior astride a horse, a man beating a child, a monk from holy Mount Kōya, a man selling tea, and a priest intoning passages from sutras to the beat of a small gong. Along the active street on the left screen, people of various professions are depicted: reading from the right, a textile merchant, a peddler of rosary beads, a maker of

hunting trousers, a maker of *tabi* (traditional Japanese socks), a sundries shop, a calligraphy and painting dealer, a seller of fans, a monkey showman, a European, a fishmonger, a poultry grocer, a puppeteer, and a seller of charcoal wood for stoves. (Some women and girls, for example those on the second panel from the left on the left screen, wear brightly patterned gold-and-red kimonos strongly reminiscent of the one worn by the wife of Shinohara Kazutaka; cat. no. 113.) These detailed descriptions resemble those belonging to a genre of painting in which artisans of various occupations are portrayed (*shokunin zukushi zu*).

Urban structures, such as two-storied houses with fire-protection walls between houses, called *udatsu*, are accurately represented, and the figure portrayals are subtle. Clearly an artist skilled in brushwork was responsible for these paintings. Their points of resemblance to portraits of Chinese sages (*Kenshō-no-shōji*) painted on a sliding partition for the imperial court in 1613 and kept at Ninnaji temple support the prevailing attribution of this work to Kano Takanobu (d. 1618), the second son of Kano Eitoku. S O

1. For example, H. Kuroda 1996.
2. On the evolution of this theme, see Kyoto National Museum 1966; N. Tsuji 1976; Kyoto National Museum 1996; McKelway 1997. For the many examples of the type, see also T. Hayashiya et al. 1983.
3. Soper 1942; K. Toda 1959; T. Akiyama 1964.
4. Sanjōnishi 1979, entry for the 22nd day, twelfth month, third year of the Eishō era (1506).
5. See Kyoto National Museum 1996, no. 1.
6. Ibid., no. 4.

118. *Scenes in and around the Capital* (rakuchū-rakugai zu)

Edo period (1615–1868), ca. 1629
Pair of six-panel folding screens; ink and color on gilded paper
Each, 156.1 × 352.2 cm (5 ft. 1½ in. × 11 ft. 6⅝ in.)
Mary and Jackson Burke Foundation

While the earliest *rakuchū-rakugai* screens represent the city of Kyoto divided into an uptown district on the left screen and a downtown district on the right, the majority of surviving Kyoto screen paintings, including this pair in the Burke collection and another in the Shimane Prefectural Museum of Art (cat. no. 119), belong to a second type of *rakuchū-rakugai* screen pair in which the city is separated into east and west. On the right screens of these works, Higashiyama (the eastern hills area) appears at the top, and the Gion festival dominates the street activity. The left screens show Nijō Castle and the western half of the city, with Kitayama (the northern hills) and Nishiyama (the western hills) in the background.[1] Other examples offer variants of this basic formula.

The Burke screens present brilliant green hillocks and mountains, colorful houses, temples and shrines, palaces, shop-lined streets, and human figures, all emerging from the golden clouds that partially envelop the capital. Avenues and houses are laid out in an orderly pattern. Running horizontally across the right screen almost at its center is the broad Kamo River, which divides the city into the metropolitan and suburban districts. West of (below) the river and nearly parallel to it runs a narrow canal, the Takasegawa, constructed in 1611. Structures of particular importance and famous scenic sites are identified by small labels, of unknown date, which are generally accurate. Most of the important monuments seen on the right-hand screen were built by Toyotomi Hideyoshi (1536–1598), who united the country after a lengthy period of civil strife among various feudal lords. Fushimi Castle, in the top right corner, was demolished in 1625; the Hōkoku Shrine, built as a mausoleum for Hideyoshi in 1599, is left of it; directly below the mausoleum is the Great Buddha Hall of Hōkōji, dedicated by Hideyoshi in 1591.

At the right screen's northern end (the viewer's lower left) is the Imperial Palace, where the *ise-odori*, a popular dance originating at Ise, is being performed. In the downtown section, the mid-July Gion festival—the most important summer event in Kyoto—is in progress, with colorful floats carrying theatrical performances meandering through the streets and avenues. A major tourist attraction to this day, the festival originated in the mid-ninth century and has been observed annually since the year 970.

Among the better-known Buddhist monuments in the suburbs on the eastern hills are Tōfukuji, Sanjūsangendō, and the Great Buddha Hall of Hōkōji, all on the right side of the screen. In front of Hōkōji stands an unusual monument also related to Hideyoshi: an earthen mound surmounted by a stone stupa, identified by its label as the Mimizuka (Ear Burial Mound). This structure was built for interment of the ears and noses of enemy soldiers brought back from Korea to Japan by Hideyoshi's troops. The stepped pyramid on the left side of the screen, on the western (near) bank of the Kamo River, contained the remains of some thirty concubines kept by the amorous Hidetsugu, the adopted son of Hideyoshi. To pay for his life of dissipation Hidetsugu was ordered by Hideyoshi to commit suicide in 1595, and the members of his household were executed not long afterward.

In the eastern hills (at the top of the screen), pinkish white cherry blossoms dot the hilltops and valleys, evoking spring in the suburbs—even though a summer festival is taking place in the city proper. Important edifices here include Kiyomizudera, a temple easily identified by its halls raised on stilts; the Yasaka Shrine with its beautiful pagoda; and Chion'in, another famous temple. On both banks of the Kamo River in the central Gojō area, Okichi Kabuki performed by young male dancers, which began in 1629 and was banned in 1652, attracts a crowd of spectators.

The left screen is dominated by the imposing bulk of Nijō Castle, completed in 1603 to serve as the temporary residence of the shogun Tokugawa Ieyasu (r. 1603–5). The street in front of the castle is the site of some unusual security measures: cloth curtain roadblocks have been set up at intervals around the moat. An ox-drawn carriage moving toward the viewer's right has just emerged from the main gate of the castle. The label pasted above the carriage identifies the procession as that of a visiting member of the Tokugawa clan, on its way to the Imperial Palace. The vehicle probably carries Hidetada (r. 1605–23), the second Tokugawa shogun, who made an official visit to the Imperial Palace shortly after the ascension of Emperor Go-Mizuno in 1611. Hidetada was accompanied on this occasion by three younger brothers who rode in three palanquins behind him.[2] Nijō Castle is depicted as it looked prior to the extensive renovation

of 1626. To the right of the castle is the residence of Itakura Katsushige, who served as Kyoto's first governor from 1601 to 1619.

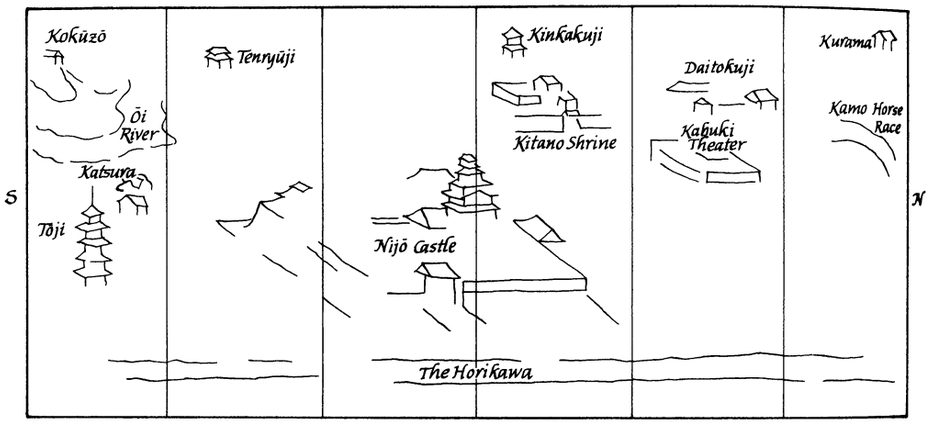
In the suburbs, beginning in the south (to the viewer's left), we see first the slender five-storied pagoda of Tōji, which marks the southern boundary of the city. The group of farmhouselike structures with thatched roofs immediately above may reflect the original appearance of the famous Katsura Villa before it was rebuilt in the 1620s as the elegant estate that graces the site today. Across the Ōi River, in a mountainous area, is Kokūzō temple. At the foot of the steep approach to the compound, an *e-toki* (picture explainer) is delivering a lecture, for which she has set up a large hanging scroll that illustrates a Buddhist story.

Other famous monuments in the western hills include, proceeding northward (to the right), the temples of Tenryūji, Kinkakuji, and Daitokuji. A major attraction is a large Kabuki theater adjacent to the Kitano Shrine. A crowd has gathered in front of the building, and within the walled enclosure a play is being performed to the accompaniment of a small orchestra. The actress Izumo no Okuni, who made her first appearance near the Kitano Shrine in 1603, is on stage, with the actresses of her troupe. Blazing red maple leaves in the western and northern hills signal the arrival of autumn. The renowned horse race at the Kamigamo Shrine is shown at the extreme right; this festival, which originated in 678, is customarily held in May.

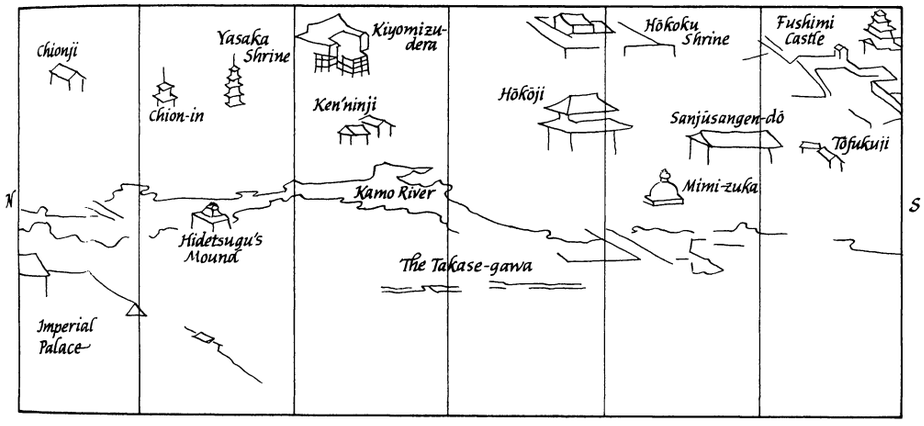
These screens were probably painted in a shop that produced ready-made pictures. Several features of the landscape style suggest that the artist may have been trained in the highly successful Kano school. For example, prominent wrinkles (*shun*) were used to delineate the surface texture of rocks, and strong ink outlines form sharp angles to give the impression of roughness. As the pair of screens from the Fukuoka City Museum (cat. no. 117) indicates, *rakuchū-rakugai* imagery became an important component in the repertoire of the Kano school at least from the time of Eitoku (1543–1590). Activities depicted in the present screens do not always conform to historical fact, making the works difficult to date precicely. However, their depiction of troupes of both Okuni Kabuki and Okichi Kabuki makes it likely that the screens date to about 1629. MM

1. For a detailed description, see McKelway 1997.
2. N. Tsuji 1976, p. 61; McKelway 1997, p. 53.

118, left screen


Kokūzō
Tenryūji
Kinkakuji
Daitokuji
Kurama
Ōi River
Kitano Shrine
Kamo Horse Race
Kabuki Theater
Katsura
S
N
Tōji
Nijō Castle
The Horikawa

118, right screen


Chionji
Yasaka Shrine
Kiyomizu-dera
Hōkoku Shrine
Fushimi Castle
Chion-in
Ken'ninji
Hōkōji
Sanjūsangen-dō
Tōfukuji
Mimi-zuka
N
Kamo River
S
Hidetsugu's Mound
The Takase-gawa
Imperial Palace

119. *Scenes in and around the Capital* (rakuchū-rakugai zu)

Edo period (1615–1868), ca. 1620–24
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Each, 153.5 × 357.5 cm (60 3/8 in. × 11 ft. 8 3/4 in.)
Shimane Prefectural Museum of Art, Matsue

Vivid green mountains and trees are visible through a cover of brilliant gold clouds extravagantly rendered in the *okiage* technique (gold leaf applied over a relief formed of ground shells). In this screen depiction of Kyoto (see cat. nos. 117, 118), on the left screen, Europeans parade rare animals brought from abroad before Nijō Castle (third panel from right), while in front of Kitano Shrine stands a Korean envoy (fourth panel from right). Depictions of annual events such as the Gion festival and the horse race held at Kamo Shrine, and of customary pastimes like Kabuki and magic and acrobatics performances, are scattered throughout the paintings. Toyokuni Shrine, where Toyotomi Hideyoshi is enshrined, is seen in all its original flamboyance, and Nijō Castle appears as it did before its restoration in 1626. The prominent placement of Seiganji temple, shown in large scale in the center of the right screen, is responsible for this work's often being referred to as the "Seiganji screen." Because a three-storied pagoda built at Seiganji in 1622 is not depicted, and Nishi-Honganji temple is shown as it was reconstructed after a fire in 1617, the view represented can be dated to the middle of the Genna era (1615–24) and the date of production to the second half of that era.

The artist has paid meticulous attention to details of the architecture of temples, shrines, and private homes. The float at the head of the Gion festival procession is described with particular care, as is seen, for instance, in the tapestries covering the float's front and sides, as well as in the wheels (detail, opposite). The framing of vignettes with gold clouds and the rounded, rather endearing figures are close to corresponding elements on the screens formerly owned by the Ikeda family and now in the Hayashibara Museum, Okayama, suggesting that the two pairs of screens were created by the same studio.[1] But while the Hayashibara screens depict a wide expanse of scenery, these capture the capital more intimately. They exemplify an early stage in the development of imagery showing specific famous places in Kyoto, such as Higashiyama (the eastern hills) or Kitano Shrine—a type of screen decoration that derived from the panoramic vistas of the *rakuchū-rakugai zu* (Scenes in and around the Capital) genre.

It is possible that these screens were commissioned by Matsunomarudono, Hideyoshi's concubine, who maintained close ties with Seiganji, or by the Kyōgoku family, to which she belonged. SO

1. Kyoto National Museum 1996, no. 15.

Opposite: Detail, right screen, 1st and 2nd panels from right

119, right screen

119, left screen

120. *Scenes of Kyoto*

Edo period (1615–1868), early 17th century
Pair of eight-panel folding screens; ink, color, and gold on gilded paper
Each, 94 × 272 cm (37 in. × 8 ft. 11 1/8 in.)
Nanban Bunkakan Museum, Osaka

The right screen of this pair shows the eastern bank of the Kamo River from Sanjūsangendō to Yoshida Shrine. Depicted on the left screen are the northwestern temples and shrines clustered between the Kurama area and Matsuo Shrine, with Kitano Shrine shown quite large at the center. The rows of houses that make up the actual city scarcely appear; the main subject of the screens is the scenery surrounding the capital city of Kyoto and stretching to the distant mountain ranges.

Several pairs of small, eight-panel folding screens representing the area "outside" the capital (*rakugai*) are known to date from the later half of the seventeenth century. In contrast to the maplike rendering of the landscape on those later examples, this version treats its theme in the style of genre painting. The various scenes depicting visits and entertainment at temples and shrines include circle dances in front of Yōgen'in (right screen, first panel from the right), picnicking beneath blossoming cherry trees in front of Hōkoku Shrine (second panel from the right), Europeans before the gate of the Great Buddha Hall (Daibutsu-den of Hōkōji temple; right screen, first and second panels from the right), and a brawl in front of Kyōdō temple (left screen, sixth panel from the right). Illustrations of the performance arts are eye-catching: there are scenes of Noh drama and sumo wrestling on the bank of the Kamo River at Shijō street and of Kabuki performed at the site where Jurakudai Castle once stood (left screen, sixth panel from the right). A sign advertises, "Uchino Kanze's Greatest Noh of the Age." While other *rakugai* paintings typically feature an accurate disposition of temples, shrines, and town houses painted in a limited palette, this pair of screens is richly colored and ornamented with gold clouds in relief.

The screens were probably made in the later half of the Kan'ei era (1624–44), but the setting and activities are represented as they would have looked in an an earlier time. The work belongs to a category of painting showing famous places in the capital (*Kyōto meisho zu*), which derived from genre paintings of scenes inside and outside the capital (*rakuchū-rakugai zu*). It is a rare example, both because it demonstrates that development and because of its small, elongated screen format. SO

Detail, right screen, 7th and 8th panels from right

Detail, left screen, 7th panel from right

120, right screen

120, left screen

121. *Arrival of the Nanbans*

Edo period (1615–1868), first quarter of the 17th century
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Each, 105.1 × 260.7 cm (41 3/8 in. × 8 ft. 6 5/8 in.)
Mary and Jackson Burke Foundation

EX COLL.: Kyōtaru and Co., Kyoto; Kimbell Art Museum, Fort Worth; Mayuyama and Co., Tokyo; Tachibana Tarō, Takaoka, Toyama prefecture

In 1543 the Portuguese made their first, chance landing in Japan, arriving at the island of Tanegashima off southern Kyushu. For this reason they were associated with the southerly direction and called by the ancient Chinese appellation for people living south of China, "southern barbarians"—in Japanese, *nanbanjin,* often anglicized as "Nanbans." *Nanban byōbu,* folding screens depicting these exotic foreigners, became coveted items among the Japanese, regardless of whether or not they had had the opportunity to observe these strangers firsthand. The screens were made to satisfy Japanese curiosity about the Europeans and their ways. Some seventy examples are known to be extant. Many came from the homes of marine traders in coastal areas of the country, suggesting that they were treasured as propitious symbols of fortune-bearing ships.[1] This interpretation is reinforced by the fact that there is no mention in any contemporary document of such screens being exported to Europe. *Nanban* screens in European collections were purchased in more recent times.

After landing at Tanegashima, the Portuguese quickly succeeded in establishing close contact with Japan's ruling political powers. Portuguese carracks laden with missionaries as well as traders and their goods returned to southern Kyushu in 1546. Three years later the missionary Francis Xavier arrived in Kagoshima, then traveled to northern Kyushu, and moved on to Kyoto to deliver his first sermons. As he and his entourage traveled through the countryside, ordinary Japanese were afforded their first glimpse of the peculiar-looking aliens. Yet, surprisingly, extant screen paintings carrying images of Nanbans date only from the last years of the sixteenth century or later—after Toyotomi Hideyoshi had turned against the Portuguese missionaries (1587), ordering their expulsion from Japan and the destruction of their first church in Kyoto. It seems that *nanban* screens became popular only after official enthusiasm for the foreigners dissolved.

Some scholars believe that the oldest extant *nanban byōbu* (in the Nanban Bunkakan Museum, Osaka) was painted after its artist, Kano Mitsunobu (1562/65–1608), traveled to Hizen Nagoya in northern Kyushu in 1592.[2] Mitsunobu journeyed there from Kyoto in order to decorate the castle built as a headquarters for the forces assigned to Hideyoshi's invasion of Korea. It is believed that while he was in Kyushu, Mitsunobu visited Nagasaki, which had become the principal Japanese port of call for Portuguese traders; there he would have been able to observe Portuguese ships and Nanbans at first hand.

Among the about seventy extant *nanban* screens, the pair in Osaka attributed to Mitsunobu is thought to give the most accurate portrayal of Nanbans arriving in Nagasaki and thus may be regarded as prototypical. On *nanban* screen pairs, such as this in the collection of the Burke Foundation and the one in the Portland Art Museum (cat. no. 122), the left-hand screen depicts carracks arriving at a port with all sails lowered. The crew, which includes both dark- and fair-skinned men, is engaged in unloading cargo. The right-hand screen shows the procession of the ship's captain and his crew through the main street of the port town and the greeting they receive from a group of missionaries near the entrance to a Christian church.

Variations on this basic theme developed along two specific lines,[3] both of which are represented in this exhibition. In one variation, the arrival of carracks is depicted on the right-hand screen of a pair, as on the pairs from Sairenji (cat. no. 124). The left-hand screen shows the ships departing from a foreign port. Kano Naizen's work (cat. no. 123), which has lost the right-hand screen, may have belonged to this group. In the second variation (exemplified by the left-hand screen of the pair belonging to the Kobe City Museum; cat. no. 125), an event such as a horse race is shown taking place in an imaginary foreign city. The present pair of screens and the one in Portland (cat. no. 122) essentially follow the format of the first, basic prototype, with the arrival of ships on the left screen and the processions of captain and crew on the right. However, the Portland pair was enriched by the fanciful imagination of the artist, who added a second carrack to the scene—contrary to historical fact, since only one Portuguese carrack arrived in Japan each year.

Recently a number of Japanese art historians have proposed that rather than recording firsthand observations of foreigners in Nagasaki, *nanban* screens were based on pictures of Chinese ships

Opposite: Detail of right screen

121, right screen

121, left screen

and illustrations of Chinese legends.[4] But close examination of the screens' compositions suggests another source, European models. The composition of the left-hand screens of the Portland and Burke pairs can be traced to European sources. The crowd staring at the carracks anchored just offshore echoes numerous Western historical or biblical scenes that show the arrival or departure of a ship with crowds gathered at the shore. This is an arrangement that also appears in the screens by Mitsunobu and other examples based on that prototype.

Even more strikingly, the urban settings depicted on the right-hand screens of these two pairs represent a unique, unprecedented attempt by Japanese artists to portray a small section of a city as a spatially unified whole. In both cases the meeting between crew and clergy is depicted within a stagelike setting, a rectangular space framed by rows of houses in front and back. The foreground contains the figures of spectators whose size is radically reduced in a manner reminiscent of European *repoussoir*. The close-up presentation of groups of figures, arranged as though part of a theatrical performance

on a stage with a backdrop of buildings, is a device deeply rooted in Western pictorial tradition. Such an approach was totally alien to Japanese painting, in which large crowds of people were normally depicted from a bird's-eye, panoramic viewpoint, as in *rakuchū-rakugai* screens (cat. nos. 117–19).

Nanban screens are remarkable examples of a clearly unified, rationally organized pictorial image seen from a much lower vantage point than the traditional Japanese genre painting exemplified by *rakuchū-rakugai* screens; thus these paintings present an entirely new type of composition that appears based on European works. The hypothesis is further strengthened by a small number of screen paintings depicting European subjects in the tempera technique, a type of painting produced by students of Christian art academies.[5] Jesuit missionaries in Japan operated the largest Christian art school in Asia, which was located in Nagasaki and Kyoto and also moved to a number of other sites. It was established in 1590, and by 1594, twenty Japanese are known to have been working at the school under the supervision of European artists. These European missionary-artists and the works of art they brought with them or had shipped from the West "brought Renaissance Europe face-to-face for the first time" with the culture of Japan.[6] Some Japanese converts

to Christianity received instruction in European-style painting using European models, which more likely than not were engravings. Such engravings may have been available to Kano Mitsunobu, particularly if he took the opportunity to visit a seminary in Kyushu.

While the subject and basic composition of *nanban* screens were inspired by Europeans, at the same time these images belong to the traditional category of genre painting known as *meisho-e,* or pictures of famous places. *Meisho-e* traditionally depicted seasonal events taking place at specific sites. Although the geographic clues in *nanban* screens are rather vague allusions to a port town and seaside location, the presence of carracks and Nanbans clearly points to Nagasaki, the usual port of call. During this period Nagasaki was growing at a remarkable rate; its population increased sixfold, from five thousand to thirty thousand, within twenty years. The city's reputation and tales of exotic foreigners must have reached the ears of people in Kyoto and other urban areas, stirring their curiosity. For this reason, Nagasaki became a new type of "famous place." *Nanban* screens do differ from traditional *meisho-e* in not being tied to motifs of the changing seasons. Except for a few examples, such as the Portland pair (cat. no. 122), they lack the seasonal references associated with classical *meisho-e.*

Nanban screens were produced for only a brief period before anti-Christian persecution became rampant and, in 1639, a ban on Portuguese traders was enacted. The Portuguese were replaced by Dutch and Chinese merchants. Since fewer Europeans were visiting Japan and these seldom ventured beyond Nagasaki, *nanban* themes declined in popularity.

This pair of *nanban* screens in the Burke collection, as noted above, belongs to the prototypical group, in which the arrival of a carrack and the unloading of its cargo are depicted on the left screen. A group of Nanbans enjoy a feast onboard the carrack while waiting to be brought ashore. They are already dressed in their "good" clothes, quite aware that their procession through the city streets will provide the greatest excitement to the awestruck Japanese. A visiting Jesuit named Alessandro Valignano reported from Japan in 1591 that ships' crews were "all dressed up in brilliant clothing, and all the streets were crowded with spectators. The Japanese thought each one of the Portuguese a buddha."[7] The right screen presents the procession of the ship's crew through a narrow street, under the intense scrutiny of the curious Japanese. The street is lined with houses that are staggered in a manner unusual for Japanese painting. Members of the crew—including the captain, who is protected by an umbrella—are decked out in fanciful garments decorated with decidedly Asian-looking patterns. (In this regard the Burke screens differ markedly from the pair of screens at Sairenji, cat. no. 124, and a screen by Kano Naizen, cat. no. 123, which record more accurately the appearance of European clothing.) On the present screen, three women dressed in Chinese robes are shown walking ahead of the crew. Since there were no female European visitors, the artist of these screens took the liberty of adding them and depicting these "foreign women" as Chinese, modeling the figures after ones in contemporary paintings on Chinese themes.

The church at the upper right, separated from the rest of the city by a moat, looks rather like a Buddhist temple, with a tiled roof and red-painted timbers. This is not the result of any lack of imagination on the part of the artist. Early Jesuit missionaries to Japan, attempting to make their message palatable to and easily adopted by Japanese people, built their Christian churches in an authentic Japanese architectural style both inside and out.[8] This approach had much to do with the initial success of the Jesuits' evangelical work in Japan.[9] The church's bright blue tiled floor is reminiscent of floors in imaginary Chinese buildings that Japanese artists often placed in their compositions to suggest an exotic setting. In what appears to be the main worship hall, a group of monks—Jesuits (in black) and perhaps Franciscans (in brown)—is assembled in front of a retable that may have once held an image of the Virgin and child.[10] That painted image has been effaced, perhaps at the same time that a strip about a foot high was cut from the top of the screen—most likely to do away with a cross depicted on the church's rooftop.[11]

On this pair of screens, the rather stout figures of the Nanbans have large, round heads and enormous eyes. They sport beards and mustaches that give them an almost grotesque appearance. These features also characterize Nanbans on screens in the Kanagawa Prefectural Museum and the Freer Gallery of Art, Arthur M. Sackler Gallery, Washington, D.C.[12] For that reason Tadao Takamizawa has proposed a painter named Kano Dōmai, or Dōmi (shortened from Dominick; active ca. 1603) as the artist of the

Burke pair. Dōmai began his career as a Tosa painter before switching his artistic allegiance to study with Kano Mitsunobu; he became a Christian convert and found refuge in Manila in 1603.[13] Although only a meager amount of comparative material is available to support this hypothesis, the three sets of *nanban* screens clearly display close stylistic affinities. MM

1. Izumi 1988; see the map showing the provenance of the screens in Okamoto and Takamizawa 1970, p. 193.
2. See Takamizawa in Okamoto and Takamizawa 1970, no. 1. For the dating, see Ose Hoan's *Taikōki,* and Hideshima Yoshitaka's *Matsuraki shūsei,* the first year of the Bunroku era (1592), seventh month (Takamizawa in Okamoto and Takamizawa 1970, pp. 81–83).
3. Narusawa 1992, p. 84.
4. Izumi (1988) and many others, such as Narusawa (1992), who accept her view.
5. Okamoto also suggests this possibility, in Okamoto and Takamizawa 1970, p. 62.
6. Bailey 2001, p. 3.
7. Okamoto in Okamoto and Takamizawa 1970, pp. 26–27.
8. Bourdon 1993; Costa 2001.
9. Costa 2001.
10. Takamizawa in Okamoto and Takamizawa 1970, p. 126.
11. Ibid.
12. Okamoto and Takamizawa 1970, pls. 6, 7.
13. Takamizawa in ibid., pp. 126–27.

122. *Arrival of the Nanbans*

Edo period (1615–1868), early 17th century
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Each, 170.2 × 370.8 cm (67 in. × 12 ft. 2 in.)
Portland Art Museum, Gift of Mrs. Ferdinand Smith

This pair of screens is more imaginative in approach than the previous example and at the same time more traditional. Crowded into the expanse of water at the left are two carracks and three small launches; the scene is clearly an invention of the artist, since only one carrack visited Japan each year. Another element of fiction rather than fact is the troupe of women on board the second carrack, some of them dressed in wide trousers like *nanban* men, others in Chinese dress. No women accompanied the European voyagers to Japan during this period of contact between East and West.

On the right-hand screen a clearly defined path cuts through the town, with a row of houses in the foreground. A small crowd of Japanese have assembled to scrutinize the unusual visitors, who are dressed in colorful trousers and floppy hats. The clothes worn by the crew retain more European features than the garments depicted in the Burke screens (cat. no. 121). In one of the chambers of the church building (right screen, second panel from the right) a large patch of gold leaf with a trace of color is visible on the wall and before it a Japanese supplicant and two priests. The scene may originally have included a sacred image that was later erased. Two Chinese-looking women, seated on a bench at the foot of the bridge (third panel from the right), are intended to represent European ladies.

This pair of screens was most likely painted by a member of an *e-ya,* or picture shop selling ready-made painted products. The artist was apparently interested in presenting many details connected with the Nanbans' arrival, such as the merchandise unloaded from their ship and then carried through the town by the crew, and the *tsujigahana* fabric of the kimono worn by a spectator (right screen, fifth panel from the right). Inside some buildings are miniature screens bearing landscape paintings in ink; in another is a screen with a design of pampas grass (*susuki*), similar to the pair from the Cleveland

122, left screen

122, right screen

Museum of Art (cat. no. 116). The spring cherry blossoms seen on the right screen, extreme right, are a remnant of the seasonal references traditionally included in *meisho-e*—pictures of famous places—but now applied to an entirely different type of subject matter. These screens thus show that the theme of Nanbans and their arrival in Japan made its way into the classical genre of *meisho-e,* in which each location was closely tied to a specific season of the year. Their display of a distinctive seasonal feature suggests that the Portland screens were created at a somewhat later date than the pair in the Burke collection. MM

Kano Naizen (1570–1616)

123. *Departure of the Nanbans*

Momoyama period (1573–1615), early 17th century
Six-panel folding screen; ink, color, and gold on gilded paper
162.5 × 364 cm (64 in. × 11 ft. 11 1/4 in.)
Signature: Kano Naizen no Suke hitsu. Seal: Ko
Agency for Cultural Affairs, Tokyo

EX COLL.: Prince Rupert of Bavaria

As a result of the European presence in Japan, initiated in 1543 and continuing largely unrestricted for almost one hundred years, genre scenes representing various Western customs and fashions became exceedingly popular as subjects for screen paintings. The term used for this subject was *nanban* (literally, "barbarians from the south"). Japanese of the time must have gathered in rooms where *nanban* screens were displayed and amused themselves by discussing the unknown lands and exotic practices they depicted.

The painter of this screen, Kano Naizen (1570–1616), had been an outstanding apprentice of the Kano school, which dominated the Japanese art world in his day. An accomplished painter, he was eventually adopted into the Kano family and permitted to use that august name. That Naizen signed four pairs of *nanban* screens, including this one (whose right screen is now lost), suggests that he excelled at the genre. The other extant *nanban* screens by the artist are in the collections of the Kobe City Museum and the Museu Nacional de Arte Antiga, Lisbon.[1]

Judging from the extant screens, all four works were similar in composition: on the right screen, a European ship arrives in Japan and its crew disembarks, and on the left screen another Western ship departs from a foreign port. The foreign port rendered here is an imaginary version of either Macao or Goa, two ports that the Portuguese then used as bases in their trade with East Asia. The architecture and women's costumes are products of the artist's imagination and are modeled after Chinese, not European, styles.

This type of *nanban* screen typically shows motifs closely associated with the warlord Toyotomi Hideyoshi (1536–1598). On the present screen these include the palanquin given to him by Portuguese Jesuit missionaries in 1591 (fourth panel from the right) and an Asian elephant presented to him by a Spanish envoy in 1597 (panel at far left). The inclusion of such images on *nanban* screens is thought to be an attempt to cater to Hideyoshi's taste for all things European. That Naizen was a particular favorite of Hideyoshi reinforces this notion. Another distinctive aspect of this screen is its incorporation of images reflecting a knowledge of Christianity. These include, at the far left, a large monstrance displayed under a roof protected by an Eastern-style dragon ornament, as well as a figure of the Virgin holding the Christ child under the dome in the next panel. The map of Antarctica, pasted at the top of the painting near the center, does not appear in other works by Naizen; it indicates a familiarity with European cartography as well. This screen, one of Naizen's last works, was executed with the participation of artists working in his studio.

Detail, 1st panel from right

This screen was preserved in Germany from 1903, when Prince Rupert of Bavaria acquired it in Kyoto, until a few years ago, when it came to Japan. KN

1. The fourth pair of screens was once owned by the Koide family, who served as daimyos of the Izushi fiefdom in Hyōgo prefecture; its whereabouts are unknown.

123

124. *Arrival and Departure of the Nanbans*

Edo period (1615–1868), first half of the 17th century
Pair of six-panel folding screens; ink and color on gilded paper
Each, 90.3 × 274.8 cm (35 1/2 in. × 9 ft. 1/4 in.)
Sairenji temple, Anjō, Aichi prefecture

This pair of screens is based on the work of Kano Naizen (1570–1616; see cat. no. 123), although there are fewer motifs here and the size of the screens is smaller. The right screen shows a *nanban* ship arriving in Japan and the European passengers disembarking, while the left illustrates Nanbans (Europeans) seeing a ship off from a foreign port. The elongated, almost caricatured depiction of the figures' arms and legs is quite distinctive and atypical of the Kano school. This work was most likely executed during the first half of the seventeenth century, when genre paintings were popular and town painters (*machi-eshi*) modeled their compositions after those of Kano Naizen.

The church represented at the upper right of the right screen has a traditional Japanese-style thatched roof and an adjacent teahouse. The disguising of the church as a teahouse that serves as guest quarters for the European captain and his party reflects the suppression of Christianity in Japan at the time. The scene showing a missionary embracing a new arrival (right screen, third panel from the right) has no parallels in Kano Naizen's oeuvre; this custom, which would have seemed odd to the Japanese, was probably described to, or seen by, the painter himself.

Elephants were brought into Japan by Spanish missionaries in 1597, and one was realistically depicted by Kano Naizen (see cat. no. 123); however, the elephant that appears at the far left of this left screen was clearly not modeled on a live animal. Buddhist artworks often show the bodhisattva Samantabhadra (Japanese: Fugen bosatsu) riding on the back of an elephant, and this iconography is probably the source that was looked to by the painter of this screen.

Beginning in the seventeenth century, as the Tokugawa shogunate took steps to sever diplomatic relations with Catholic countries, Japanese memories of the Europeans gradually faded. *Nanban* screens also underwent a transformation, becoming votive objects used primarily by those engaged in shipping, to ensure prosperity and safe voyages. Because the ships of the Europeans came to be thought of as bearers of good fortune, *nanban* imagery persisted as a subject of screen painting for some time. The present work was painted as the genre was in the process of transition. KN

Right screen

Left screen

125. *Scenes of Nanbans*

Edo period (1615–1868), 1615–30
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Each, 154.5 × 363.2 cm (60 7/8 in. × 11 ft. 11 in.)
Kobe City Museum

The right screen of this pair depicts the arrival of a European ship in a Japanese port, and the left, a scene of the unknown faraway land thought of as the Europeans' home. This composition is one of the three standard types found on *nanban* screens (see cat. no. 121). The oldest extant example with a similar design is a pair of *nanban* screens attributed to Kano Sanraku (1559–1635) and now in the collection of the Suntory Museum of Art Tokyo.[1] The present screens follow Sanraku's compositional formula, with slight modifications. On the right screen here, the captain and his party have disembarked and are about to head toward a Japanese-style structure that is in fact a Christian church. A distinctive feature of such screens is that church interiors are not represented. Thus, the building is shown with closed doors and windows, a convention that was a response to Toyotomi Hideyoshi's banishment of Christian missionaries in 1587 and the increasingly strict prohibitions against Christianity. By the time these *nanban* screens were produced, interest had shifted from religious motifs (see cat. no. 123) to those celebrating the material rewards of commerce and trade. Churches came to be depicted as hotels or guesthouses for foreigners, and missionaries as the keepers of such establishments.

Analysis of the brushwork suggests that a painter from the Hasegawa school produced these screens during the early Edo period, between 1615 and 1630. K N

1. Okamoto and Takamizawa 1970, no. 12.

Right screen

Left screen

KANO NAGANOBU (1577 – 1654)

126. *Cherry Blossom Viewing*

Momoyama period (1573–1615), early 17th century
Pair of six-panel folding screens; ink, color, and gold on paper
Each, 149.4 × 356.1 cm (58 7/8 in. × 11 ft. 8 1/4 in.)
Seal on both screens: Naganobu
Tokyo National Museum

National Treasure

In the decoration of some screens, Kabuki played an important role. Oribe and Kabuki appeared during the same historical period, the former as a new style of ceramics, the latter as an innovation in the performing arts. The Oribe style is named after the warlord and tea ceremony master Furuta Oribe (1543/44–1615), while the word *kabuki* is derived from *katabuki,* meaning "slanted"—thus, novel or eccentric. Richly decorative Oribe ceramics won admiration under the name of a man who had survived the turbulent Momoyama period; in contrast to the sober *wabi* style of ceramics preferred by Sen no Rikyū, Oribe ware radiates something unexpected, transforming the mood of a room in an instant. Kabuki developed and gained popularity by adapting for the stage the avant-garde fashions of the young, whose defiant behavior startled and excited conventional society. Emerging more or less in parallel, these two cultural phenomena both sprang from an urge to break free from the constraints of order and regulation.

Kabuki theater dates back to the spring of 1603, when a dance troupe led by the shrine attendant Izumo no Okuni attracted widespread attention for its performances at the Kitano Shrine in Kyoto. The style of theater Okuni created became an instant success, and numerous copycat troupes appeared. The popularity of Kabuki stemmed mainly from its presentation on stage of the manners and fashions of the *kabukimono,* members of a youth subculture that was causing a sensation in Kyoto and other cities. These bands of young men strutted down the streets wearing eccentric, brightly colored robes and flaunting ostentatiously crafted long swords with especially elongated hilts. Somewhat equivalent to today's urban street gangs, they disturbed flower-viewing parties and generally upset the peace and security of the town.

Traced back even further, however, *kabuki* originally denoted a style of dress developed by samurai warriors to make themselves conspicuous in battle. The warriors wore such items as battle coats made of velvet and other European materials in primary colors and helmets with ornate decorations shaped like oxhorns or turban shells. Although standing out on the battlefield meant being a more visible target, for these *kabukimono* samurai the concerns of safety were less urgent than the desire to have a memorable presence in this ultimate arena of life and death. The incentive driving such individualism on the battlefield was the possibility of winning glory and prosperity through one's military exploits. With the spread of firearms in the latter half of the sixteenth century, however, the nature of combat gradually changed; since even a great general of unrivaled skill with a lance could meet an abrupt end from a single bullet fired by the lowest-ranking foot soldier, a logic of anonymity came to dominate the battlefield. Paradoxically, precisely because of that anonymity, young warriors continued to adorn themselves ostentatiously and assert their individuality as they plunged into the jaws of death.

The decisive battle of Sekigahara (1600) marked the beginning of centuries of peace, which, although welcome, brought a certain diminishment. An era of control and oppression under a unified, centralized system of government was about to dawn, and its approach could be sensed. The *kabukimono* who flooded the streets in the Keichō era (1596–1615) were young men born too late to experience the civil strife of the late sixteenth century. Their rallying cry was "Have you lived enough?" Without the opportunity battle had given their predecessors to stake their lives on a moment of glory, they took to roaming around cities and towns in increasingly outlandish garb. Truculent and rootless, these young men gathered in the amusement quarters, where brothels were found. In her performances, Okuni often depicted scenes of *kabukimono* visiting a brothel with their comic sidekicks, who would engage in banter with the proprietress. Called *kabuki-odori* (Kabuki dance), Okuni Kabuki was not a classical performing art but a form of contemporary theater drawn entirely from contemporary life.

In Okuni Kabuki and other early forms of the art, casting followed the principle of inverse gender: women dressed as men in the *kabukimono* roles, and male actors in women's costumes played the brothel madam roles. Although Okuni Kabuki's instant success was due primarily to its theatrical representations of the *kabukimono* and

Detail of left screen

126, right screen (central panels reproduced from old photograph)

its penetrating insight into the uneasiness people felt toward the strict controls under which they lived, it also profited from the refreshing novelty of reverse-gender casting. In turn, fashion was itself influenced by Kabuki. At about this time, for example, many women began tying their hair up in elaborate coiffures to emulate the look of Okuni Kabuki actresses in male roles. Ultimately, the novel, gaudy costumes of the Kabuki stage fostered a rich fashion subculture among men and women in all walks of life.

A similar appreciation of nonconformity and eye-catching ostentation accounted for the high value placed on Oribe ceramics during the same period. Kabuki and Oribe shared a sensibility that preferred transience to permanence, present reality to the past, and creativity to tradition. Rejecting the use of Chinese-made items and experimenting with new content, techniques, and distinguishing features, Oribe potters devised strikingly unorthodox decorative designs while also appropriating elements from various other arts, including lacquerware and European art and crafts. This feature parallels the enthusiastically eclectic fashion sense of the *kabukimono,* some of whom even adorned themselves with glittering items such as rosary beads.

Seal of Kano Naganobu

126, left screen

The performance of Kabuki was eventually passed down to the women of the pleasure quarters in Kyoto's Rokujō Misuji district, and the form reached the height of its popularity in performances on the Shijō (Fourth Avenue) along the Kamo River. Through the first half of the seventeenth century, when the Oribe style was still flourishing (long after the death of Furuta Oribe in 1615), the cultural fervor of the Kabuki age continued to burn, as is vividly recorded in the genre paintings of the period. By the second half of the seventeenth century, the art had evolved into Yarō Kabuki, performed by mature male actors only. Although it continued its unique development as a form of urban theater for some time—until the emergence of *gesaku* (popular) literature in the late eighteenth century—the unbridled dynamism that had given rise to Kabuki theater lost its force. In the same way, the Oribe style quietly died out as the extraordinary age that had spawned it receded further into the past.

On the left screen of this pair, spectators watch dancers perform near an octagonal-shaped temple and a flowering crab-apple tree. The similarity of the sinuous dancing and costumes to those found in scrolls illustrating Kabuki performances suggests that the dancers

are imitating theatrical gestures. *Kabukimono,* young men dressed in odd costumes, lean on their swords or sling them over their shoulders as they assume various postures from scenes of brothel entertainment. The young people sitting on the veranda of the temple appear to be members of the nobility. One of them is traditionally identified as Toyotomi Hideyori (1593–1615) and the woman in the center of the right screen as his mother, Yodogimi (1567–1615). The right screen of the pair, its center section now unfortunately missing (it is seen here in an old photograph), showed women amusing themselves in the curtained-off area beneath a great cherry tree in full bloom. They clap their hands to the music played on a samisen (a three-stringed instrument). The two figures seated on a carpet appear to be mother and daughter.

These screens are thought to have been specially commissioned. Their world, where the spring breeze gently blows and palanquin bearers doze beneath the veranda, is depicted with confident yet relaxed brushwork. The paintings clearly reflect the richness and dignity that characterize works of the Momoyama period. The seals at the edges indicate that Kano Naganobu (1577–1654), the youngest brother of Kano Eitoku, painted the screens during the Keichō era.

While the screens were undergoing restoration, the two middle panels of the right-hand screen burned in a fire caused by the Great Kantō Earthquake in 1923.[1] SO

1. "Naganobu hitsu *Kaka yūrakuzo byōbu*" 1932.

Amagi Sōchū (active first half of the 17th century)

127. *Cherry Blossom Viewing*

Edo period (1615–1868), first half of the 17th century
Pair of six-panel folding screens; ink, color, and gold on paper
Each, 151 × 352 cm (59½ in. × 11 ft. 6⅝ in.)
Seal on both screens: Amigi Sōchū
Suntory Museum of Art, Tokyo

The landscape of the eastern hills of Kyoto, known as Higashiyama, is here the setting for depictions of a popular dance performance called *fūryū odori* ("fashionable dance") taking place beneath cherry blossoms at their peak. The area from Gion Shrine to the approach to the Kiyomizudera temple is the locale on the right screen, while on the left the scene unfolds in the expansive area in front of the Kamigamo Shrine. On both screens, shrines are represented as far off, along the upper edges of the composition. The main focus is on the enjoyment of dancing under flowering cherry trees. Court nobles and warriors mingle with the populace at this spectacular blossom-viewing event, where the drinking and merrymaking are

Seal of Amagi Sōchū

Detail, left screen, 3rd and 4th panels from right

enclosed by outstretched curtains and folding screens. The *fūryū odori* dances that took place during the Muromachi period (1392–1573) were attended by tens of thousands of people who came from various towns, each group costumed differently. Examples in these paintings include people dressed as Ebisu and Daikoku, two of the Seven Deities of Good Fortune (right screen, third and fourth panels from the right), and as Nanbans, or Europeans (detail, this page). The paintings also incorporate interesting scenes from daily life—depictions of people smoking, quarreling, playing *sugoroku* (Japanese backgammon), and exchanging love letters, as well as of a dog barking at a showman with a monkey.

A similar composition, attributed to Kano Mitsunobu (1562/65–1608), is in the collection of the Kobe City Museum.[1] It is likely that the present screens are among the many paintings produced by anonymous artists who copied Mitsunobu's work either loosely or more exactly. One detail provides an example of imperfect copying: the version in the Kobe City Museum includes the unusual motif of a biwa player attacked by a bee, but here, while the biwa player is seen in the act of fleeing (left screen, fifth panel from the right, bottom), the bee is missing. The Kobe City Museum painting, thought to have been produced in the late Keichō (1596–1615) or early Genna (1615–24) era, predates this painting.

A square seal reading "Amagi Sōchū" is impressed on the right screen, sixth panel from the right, and on the left screen, first panel from the right. Nothing is known about the person who used this seal; it is possible that it belonged to an artist trained in the Kano school manner. SO

1. Kyoto National Museum 1996, no. 8–12.

127, right screen

127, left screen

128. *Kabuki Actor* (wakashū)

Edo period (1615–1868), first half of the 17th century
Hanging scroll; ink, color, and gold leaf on paper
55.2 × 29.2 cm (21¾ × 11½ in.)
Roger L. Weston

EX COLL.: Azabu Museum of Arts and Crafts, Tokyo

A youthful dandy, both hands concealed beneath his collar, looks up as though his attention had just been caught by something beyond the picture frame. If the painting was once part of a folding screen, as the rather heavy weight of the paper and its slightly damaged condition suggest, the youth may have been part of a group, probably a group of men dressed in the most up-to-date male attire. His fashionable garb with its Oribe-like designs makes it likely that the painting was executed during the first half of the seventeenth century.

The youngster's sweet, gentle face, with small, slightly parted, red-outlined lips, implies a youthful innocence. His appearance led some scholars to identify him as a young member of a samurai family dressed as a *wakashū*, a teenage Kabuki actor and male prostitute, but there is no evidence to support this hypothesis.[1] His hair is fastened up in a style known as *wakashū-mage* (*wakashū* knot) or *ichō-mage* (ginkgo-leaf knot), and the top of his head is shaved. He carries two swords, one of which is extremely long and enclosed in a sheath covered with fashionable "sharkskin,"[2] from which long crimson cords dangle. Directly beneath the youth's black outer garment is a dark green modish robe with a bold pattern of white stripes and large wheels that is strikingly similar to designs on large handled ceramic dishes of the Oribe type (cat. nos. 64, 65).

Female Kabuki performers were banned for immoral behavior in 1629. The *wakashū* who replaced them were themselves banned from performing, for much the same reason, in 1652; they in turn were replaced by older men of the Yarō (mature men) Kabuki, the precursors of modern-day Kabuki actors (cat. no. 130).

MM

1. See, for example, Kobayashi 1995, no. 13.
2. Actually from the skin of a ray, not a shark.

129. *Kanbun Beauty*

Edo period (1615–1868), late 17th century
Hanging scroll; ink, color, and gold on paper
61.2 × 24.4 cm (24 1/8 × 9 5/8 in.)
Mary and Jackson Burke Foundation

Kanbun bijin (Beauties of the Kanbun era) is the name given to paintings of a woman (or a man) standing alone against a neutral background. This example is typical of the genre. The tall, slender woman, her hair dressed in an elaborate style called *gosho-mage* (palace chignon), covers her mouth with both hands, which are tucked under her collar. Her pose and the coy gesture suggest an arrested moment in a dance. Numbers of almost identical paintings exist, indicating that such works were mass-produced in painters' workshops.

Kanbun bijin pictures evolved during the seventeenth century. Their ultimate sources were paintings like the sprawling *rakuchū-rakugai* screens that presented the entire city of Kyoto and its environs (cat. nos. 117–19). Large compositions such as these were gradually replaced by less elaborate works that focused on scenes in brothels or theaters. The next stage of the evolution was a type of screen composition in which a number of figures are represented against a neutral background, one figure per panel. This in turn developed into the hanging scroll *Kanbun bijin* pictures. Not enough dated material is available to establish a firm date for each stage of the process, but it is thought that figures were isolated from the group and depicted singly on hanging scrolls sometime around 1640.[1]

Figures of solitary men or women, like this beauty, were given stereotypical faces, but their clothing was described with great attention to detail. These paintings served a function very much like the fashion plates of our time. Although the dates of the Kanbun era are 1661–72, *Kanbun bijin* continued beyond that time, and this scroll probably dates to a slightly later period. The designs on the woman's outer garment include areas of *kanoko* ("fawn-spot" pattern) stitch-resist dyeing interspersed with painted patterns, perhaps reflecting a new fashion for the combined technique that became popular after a sumptuary law was enacted in 1683.[2] This edict contained a ban against large or overall areas of *kanoko* designs and the use of gold threads and embroidery. Yet gold threads and embroidery adorn many kimonos that survive from the late seventeenth century, and the overall *kanoko* design seems in any case to have gone out of fashion by that time. Here and also on the dress worn by the Kabuki actor in catalogue number 130, tie-dyed areas are bordered by wide outlines painted in gold, apparently contradicting the edict of 1683. The sections with bright colors stand out strongly against the subdued ground areas decorated only with small floral designs. These sharply contrasting patterns are characteristic of so-called Kanbun designs like the one seen here and also recall Kōdaiji lacquers of the late sixteenth to the early seventeenth century (cat. nos. 143, 144, 154). The turtle-shell pattern on the beauty's kimono is frequently used on Oribe ceramics of the same time. The presence of these designs here is evidence that they remained popular in textiles much longer than in the other arts.

MM

1. Kobayashi 1982, p. 139.
2. Narazaki 1969, p. 26.

130. *Kabuki Actor with a Fan*

Edo period (1615–1868), second half of the 17th century
Hanging scroll; ink, color, and gold on paper
83.8 × 27.3 cm (33 × 10¾ in.)
Private collection

EX COLL.: Idemitsu Museum, Tokyo

Like the subjects of Kanbun Beauty paintings (cat. no. 129), this female impersonator from the Kabuki theater is depicted in a pose of arrested movement. Although he is dressed like a woman of the Kanbun era (1661–72) in a sumptuous kimono with colorful patterns and gold, his gender is easily discerned because he wears a towel draped over his head to conceal most of his hair.

The Kabuki theater took shape during the first half of the seventeenth century. It began when its founder, a female dancer named Izumo no Okuni, took the city of Kyoto by storm in 1603. Her all-female troupe was banned in 1629 because its members often turned to prostitution to supplement their income, and the women were replaced by young boys called *wakashū*. The boys, however, also elicited undue attention from Kabuki patrons, and in 1652, they too were banned from the stage. Their places were taken by older male actors, who wore towels to conceal the shorn forelocks that were the hairstyle of young men. A small number of paintings often erroneously identified as *Kanbun bijin* (Beauties of the Kanbun era) in fact depict female impersonators from the Yarō (mature men) Kabuki theater.[1]

This actor holds a fan with a design of a red sun setting behind a stand of pampas grass (*susuki*). His outermost garment is decorated with a popular pattern of large snowflake motifs containing *kanoko* ("fawn-spot") stitch-resist dyeing and outlined in gold. Scrolling patterns in gold on the blue ground of the sash may be intended to represent a design in gold leaf. Some of these sumptuous details appear to flout the sumptuary edict of 1683, which not only forbade the overall application of *kanoko* designs but also banned the use of embroidery and gold thread. It is not known how effective this particular edict was and to what extent artists of the time were faithful to reality when depicting the decoration of clothing.

MM

1. See Kobayashi 1982, pls. 121, 177, 178, for similar portrayals of adult male actors.

131. Tagasode *(Whose sleeves?) screens*

Momoyama (1573–1615) or Edo (1615–1868) period, first half of 17th century
Pair of six-panel folding screens; ink, color, gold, and silver on gilded paper
Each, 150.5 × 332 cm (59¼ in. × 10 ft. 10¾ in.)
The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Gift of Mrs. Dunbar W. Bostwick, John C. Wilmerding, J. Watson Webb Jr., Harry H. Webb, and Samuel B. Webb, 1962 62.36.2, .3

An array of sumptuously patterned garments draped over clothing stands is a theme portrayed on seventeenth-century Japanese folding screens. In a few screens of this type, the inclusion of musical instruments, chessboards, tables, books, and other accouterments hints at the activities performed within these intimate interior settings (cat. no. 133). In others, elegantly dressed figures linger on a veranda or in front of a stand draped with women's robes and men's trousers (cat. no. 132). The screens with garments draped over clothing stands as their primary subject bear the poetic sobriquet *tagasode byōbu* (Whose sleeves? screens). Those with human figures amid the stands of garments are often categorized as *tagasode bijinzu* (Whose sleeves? with beauties). Initial interpretations of the subject matter of garments draped over stands led some scholars to link the screens with poems, dating back to the Heian period (794–1185), in which the word *tagasode* appears.[1] In these poems recalling romantic liaisons, the word *tagasode* often refers to the scented sleeves of a lover.

Despite the survival of more than forty examples of *tagasode* screens and at least two of *tagasode bijinzu*, paintings of this type remain an enigma.[2] Secure dating of these works has proved to be elusive, although many are catalogued as seventeenth-century productions. Attributions on the basis of style, to artists ranging from Tawaraya Sōtatsu (d. ca. 1640) and his Rinpa-style legacy to those of the Hasegawa and Kaihō schools, remain in question. In general, the screens are assumed to be the work of anonymous town painters. Lacking affiliation with a named artist or patron, these paintings exist in relative obscurity.

Painting and textile historians continue to debate the sequential dating of *tagasode* and *tagasode bijinzu* screens.[3] Viewing these "Whose sleeves?" screens as a category within genre painting, scholars of painting point out that the development of genre painting began with paintings depicting panoramic cityscapes of Kyoto (cat. nos. 117–19).[4] They theorize that the perspective then narrowed to close-up views of single street scenes or intimate gatherings in indoor or outdoor settings. Over time, individuals or pairs of figures became the dominant focus of interest. Ultimately the figures disappeared, leaving only a hint of their former presence in scenes of garments draped over clothing stands. Proposing the reverse chronology for *tagasode bijinzu* and *tagasode* screens, the textile historian Ken Kirihata suggested that the textiles portrayed in screens that show only garments may represent earlier textile traditions than those shown in the more elaborate scenes with furnishings and human figures (cat. no. 132).[5] Moreover, textile historians recognize that these paintings, which represent clothing as imagined by the artist, are inherently weak evidence for textile history or stylistic chronologies. Even if the clothing of a particular period is accurately depicted in a painting, it may not be synchronous with the painting's date of production. Thus, precise assessment of both the period of the textiles represented in the painting and the production date of the screens is a complex issue.

Evidence of the social practice of draping garments over clothing stands exists in both written and visual forms. Courtiers practiced this custom at least as early as the Heian period. A twelfth-century document purportedly written by a man named Minamoto Masasuke describes the interior furnishings appropriate for a room in a noble's house and includes among them a clothing stand (*ikō*) draped with garments.[6] By 1724, rules for displaying garments on a clothing stand stated that the arrangement should "reflect the scope of the seasons."[7]

Garments draped over clothing stands or folding screens appear in early-seventeenth-century paintings in both interior and exterior scenes. One scholar has suggested that perhaps *tagasode* screens "evolved as a kind of enlargement of details within screen paintings that depicted interiors or outdoor scenes in which draped kimonos were displayed."[8] Others view *tagasode* screens as a reflection of the Heian tradition of utilizing garments draped over actual clothing stands as interior furnishings—in essence, replacing the stands and their complementary array of garments with their image on a pair of painted screens.[9] Regardless of their origin, "Whose sleeves?" screens served a dual function, as partitions to demarcate private space and as decoration.

The title conferred upon these *tagasode* screens begs the question: Whose sleeves are represented and what is their significance?

131, left screen

131, right screen

Throughout much of Japanese history, certain colors, motifs, and garment types served as identifiable markers of rank, social class, age, and gender. Their use was codified and regulated through official documents and proclamations. The appropriation of color, motif, or garment style legitimized, or in some cases parodied, the privileged class they were intended to represent. Thus, garments depicted on these screens held significant meanings for the viewer, meanings that are hidden or lost to a modern audience. By taking a closer look at individual garments in *tagasode* screens, we can begin to reconstruct the layered meanings engendered by the clothing represented.

One standard type of *tagasode* screen is exemplified by the distinctive composition, clustering of garments, and motifs in the pair of screens shown here. Viewed from right to left, the first four panels of the screen on the right depict an obliquely positioned green bamboo clothing stand. Three garments are draped over the upper rack, four over the lower. To the left of the bamboo stand, two garments are piled on the floor. In the left screen, a black lacquer clothing stand with gold motifs displays four garments on each of the two racks.

The garments on these screens reflect clothing trends of the late sixteenth through the early seventeenth century. In its colors and design, the painted garment on the right-hand screen at the far right of the upper rack resembles a sixteenth-century *tsujigahana* fragment that was formerly part of a garment owned by Yodogimi (1567–1615; fig. 38), the favored consort of the warlord Toyotomi Hideyoshi. The dynamic design of the once vibrantly colored fragment from Yodogimi's garment featured a meandering stream of willows separating cloud-shaped forms into distinct design spaces.[10] On both that fragment and the garment shown here, the cloud-shaped forms encase a lattice pattern made up of dark lines. The garment to the far left on the upper rack of this bamboo stand probably belonged to a child. In her memorial portrait, the four-year-old Ichihime (1607–1610), daughter of Tokugawa Ieyasu (1543–1616), wears a similarly designed garment, with decorated shoulder and hem areas, a red midsection, and sashes that wrap around the body.[11] The folded garment on the floor to the left of the clothing stand has a midsection composed of a variety of trapezoid-shaped fabrics arranged in a lattice-pattern patchwork design. The patterns of the textiles and their disposition resemble those of an overcoat owned by Uesugi Kenshin (1530–1578), one of the famous military personalities of the late sixteenth century.[12] The sleeves and hem peeking out from beneath the patchwork garment are decorated in the *katasuso* (shoulder-and-hem) style, a fashionable type in the late sixteenth and early seventeenth centuries. The *katasuso* garment is decorated with chrysanthemum and paulownia motifs, a combination strongly associated with the Toyotomi clan during the sixteenth century. Gold and silver chrysanthemums and paulownia also appear on the black lacquered rack in the left-hand screen of the pair. A robe with scattered fans floating against a dark blue ground is prominently draped from the center of the upper rack of this stand.

Ten other *tagasode* screens or pairs of screens replicate the specific composition, clusters of garments, and motifs of the present work and thus constitute a recognizable group within the genre. These screens are scattered among several collections, including the Mitsui Bunko Foundation, Tokyo; the Museum of Fine Arts, Boston; the Honolulu Academy of Arts; the Sen'oku Hakkokan Museum, Kyoto; and the Nezu Institute of Fine Arts, Tokyo. Despite similarities among these eleven sets of screens, however, the Metropolitan Museum screens are distinctive in a number of ways. For example, their green bamboo clothing stand occupies the first four panels of the right screen, while some of the other screens in the group have a clear break between the third and fourth panel, separating the clothing stand from the pile of garments and essentially bifurcating the pictorial space. In addition, the midsection of the child's garment in the present screens is decorated with birds and vines; in other examples, the midsection is colored but undecorated. While the painters of these screens may have worked with a particular model in mind, minor variations in the placement of the clothing stand, the grouping of garments, or the patterns on individual garments suggest that they were able to exercise a degree of artistic license.

Despite the traditional identification of all screens showing garments draped over clothing racks as *tagasode byōbu* (Whose sleeves? screens), a convention retained here, recent scholarship suggests that the term may actually be a twentieth-century construct.[13] The earliest reference linking the phrase *tagasode byōbu* to such an image appears in early-twentieth-century auction catalogues. In contrast, the terms *ikō ga* (picture of clothing stand) and *ikō byōbu* (clothing-stand screen)

existed in the seventeenth-century Japanese lexicon.[14] A 1616 inventory of items belonging to the military leader Tokugawa Ieyasu lists a "picture of clothing stand, silver ground" (*ginji ikō ga*).[15] Unfortunately, there is no accompanying illustration, so we can only imagine the subject matter of this painting. A "clothing stand, two-panel folding screen" (*ikō nimai byōbu*) is mentioned in a document dated 1661.[16] The *Joyō kinmō zui* (Pictorial Encyclopedia for Women; 1687) illustrates a clothing-stand screen and a clothing stand in its section on furnishings appropriate for a woman's room. Viewing some of these seventeenth-century screens as pictures of clothing stands rather than "Whose sleeves?" screens allows us to envision them from a new perspective. While they all incorporate garments draped over clothing racks as one of their defining elements, significant stylistic, chronological, and compositional variations among them suggest differences in their production, patronage, and purpose.

If, for example, we decouple the Metropolitan Museum screens from the *tagasode* label and recast them as "pictures of clothing stands,"[17] they might be seen as *ikō ga* similar in type to those referred to in the Tokugawa registry. If a relationship between the Tokugawa *ikō ga* and screens with garments draped over clothing stands were established, that might point to the existence of military patronage for screens of this type. Moreover, such a link would imply that these screens were produced as early as 1616, possibly predating extant *tagasode bijinzu*.[18]

Although the eleven screen sets in this group depict garments typical of the seventeenth century, characteristics of style indicate that the screens' production dates range from the early seventeenth through the nineteenth century. The Metropolitan Museum pair is one of the earliest examples in the group. Two single screens in the Mitsui Bunko collection with similar green bamboo clothing stands most likely date to later in the seventeenth century.[19] A pair of screens in the Sen'oku Hakkokan Museum appears to be based on a model close to the one employed for the Metropolitan Musuem screens, but it was probably produced at least a century later.

The existence of eleven so closely related screen sets hints at the possibility of a commemorative function for this particular group. Perhaps the existence of multiples of a singular composition resulted not from mass production by town painters, but rather from their individual owners' desire to possess a reproduction of a screen of some repute. If, for example, a screen was produced to record a specific event or to be used on an important occasion, the desire for nearly exact copies of the prototype might explain why so many similar examples were produced even a century later. By appropriating the composition, motifs, and attendant symbolism of the prototype, the owners of these screens perhaps were attempting to participate vicariously in the event commemorated. The deliberate decision of the patron or painter to reproduce certain visual elements may signal the intention to refer to a particular moment—when a selected array of garments was frozen in time through its transformation into a painted screen. TSM

1. Nakamura 1959; Satō 1998, pp. 24–30.
2. For a comprehensive analysis of *tagasode* screens, see Satō n.d. For a partial list of extant *tagasode* screens, see Ishida 1994, p. 203.
3. Ibid., p. 207.
4. See T. Takeda 1967a, pp. 48–49; Yamane 1973, p. 101.
5. Kirihata 1983a, p. 73.
6. *Masasuke shōzoku shō* 1932, p. 548.
7. Cort 1992b, p. 184.
8. Murase 2000, no. 143.
9. Sugihara 1998, p. 403.
10. On the reconstruction of Yodogimi's garment, see Kawakami 2002.
11. For an illustration of Ichihime's portrait, see Tazawa 1998, fig. 38.
12. For an illustration of Kenshin's overcoat, see Tokyo National Museum 1973, no. 128.
13. For a discussion of the terms *tagasode byōbu* and *ikō ga*, see Ishida 1994, p. 207; Sugihara 1998, pp. 391–92.
14. Sugihara 1998, pp. 391–92.
15. N. Tsuji 1986, pp. 123–24.
16. Sugihara 1998, p. 391.
17. A handwritten label on the back of the right screen reads *"ikō byōbu issō"* (clothing-stand screen, one pair).
18. Satō n.d., p. 43.
19. Singer 1998, nos. 235, 236.

132. Tagasode *(Whose sleeves?) screens*

Edo period (1615–1868), 17th century
Pair of six-panel folding screens; ink, color, gold, and silver on paper
Each, 144.5 × 332 cm (56 7/8 in. × 10 ft. 10 3/4 in.)
Kōzu Kobunka Kaikan Museum, Kyoto

This work portrays pleasure quarters and their world by bringing two scenes together on a pair of six-panel folding screens. One image is of garments displayed on clothing stands, a genre known as *tagasode,* or "Whose sleeves?"; the other shows a courtesan and the attendant who has delivered a letter to her.

On the right-hand screen, three garment racks supporting ornate robes are arranged on a fresh tatami mat floor in front of a low lattice fence. The various kimonos display a range of techniques, including variegated resist-dyed patterns (*shibori*), motifs applied in gold and silver leaf (*surihaku*), and scattered round motifs on a fabric

Right screen

that resembles *tsujigahana* (see pp. 319ff.). On the lower right-hand rack, a pantlike skirt (*hakama*) bearing interlocking diamond patterns hangs next to a warrior's short kimono (*dōfuku*) made of velvet, a material in vogue at the time the screens were painted. The kimono display reveals fashion trends reaching from the end of the sixteenth century to the 1640s. Other objects on view still express Momoyama-period taste: the Nagoya-style sash, the *maki-e* lacquer pipe, and on the lower left-hand rack, the child's short-sleeved kimono and the short-sleeved kimono (*kosode*) adorned with scattered fans.

The left-hand screen shows a woman reading a letter while seated on a veranda extending over a pond. Standing beside her, the young girl with a bobbed haircut who delivered the letter gazes into the interior of the drawing room. The courtesan is dressed in a short-sleeved kimono featuring gold chrysanthemums scattered

132, Left screen

across a background pattern of red swastikas. Over this she wears a long-sleeved outer robe on which colorful butterflies float against a field of waves. The attendant wears a long-sleeved kimono (*furisode*) with a design of wide dyed stripes of red, black, and white. The mansion is surrounded by a garden featuring cherry and cedar trees and a deep blue pond with sandy shoals. The sinuous pine trunks and the rendering of the pond's curved contours are quite distinctive. The cherry and cedar trees are depicted in a style

resembling that of Hasegawa-school painters. Since painters of the Kano school were producing very few genre scenes by the early Edo period, this pair of screens may have been produced at the studio of a town painter or at a branch of the Hasegawa school where the genre was continued. This work is considered a forerunner of the numerous screen paintings that show only kimonos on clothing racks, without any human figures.

MA

133. Tagasode *(Whose sleeves?) screen*

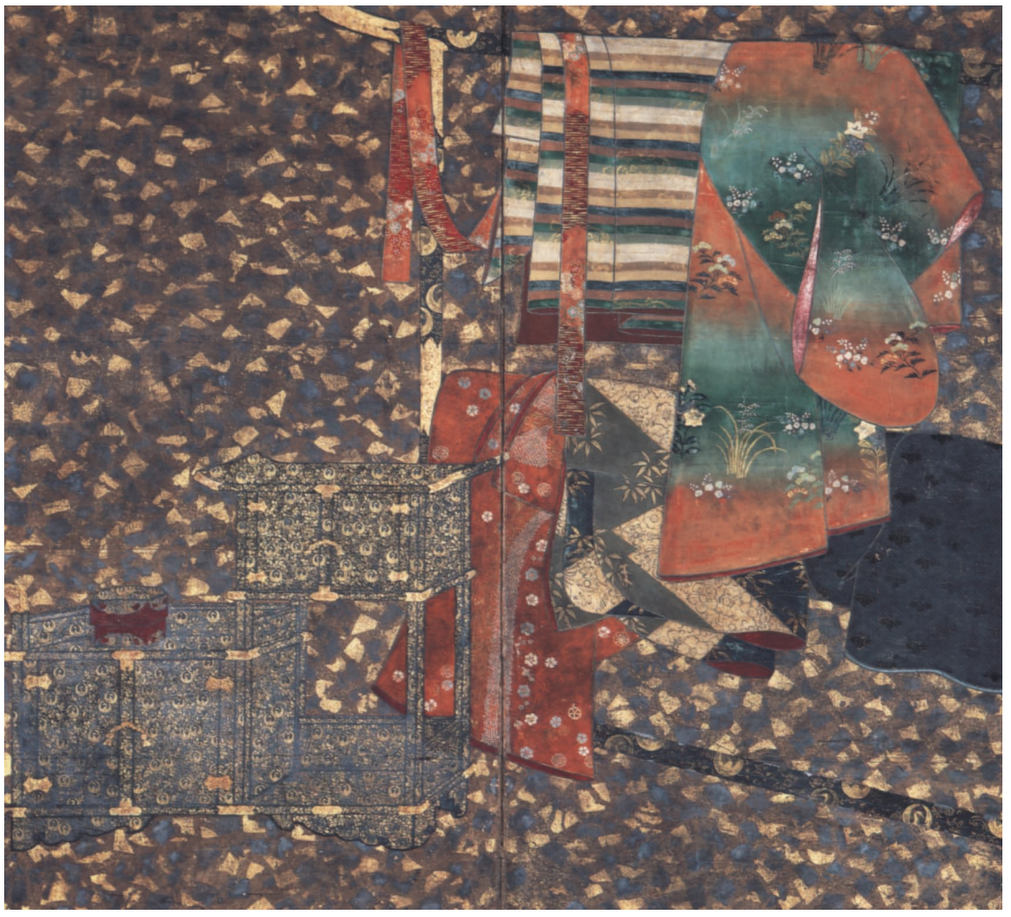
Edo period (1615–1868), 17th century
Two-panel folding screen; ink and color on gilded paper
149.2 × 161.8 cm (58¾ × 63¾ in.)
Private collection

This screen showing a variety of resplendent garments draped over a clothing rack is an example of the genre of screen painting generally known as *tagasode,* meaning "Whose sleeves?" Translucent sliding paper doors are visible behind the kimonos, which are displayed on a green bamboo support. The upper tier of the clothing rack holds two kimonos: a *katasuso* type, with a pattern applied only along the shoulders and hem, in gold leaf (the *surihaku* technique), and a short-sleeved kimono (*kosode*) adorned with beach shapes (*suhama*) scattered against a background of resist-dyed squares. The lower tier supports a *kosode*-type kimono of *tsujigahana* produced by the skilled combination of various textile techniques, such as resist dyeing (*shibori*), hand painting, and application of gold leaf. Next to this lavish garment is a black trouserlike skirt (*hakama*). In front of the clothing rack, two books and an open box in *maki-e* (sprinkled picture) lacquer containing writing implements and an inkstone are arranged on a low desk.

Tagasode screens show the interiors of rooms decorated with exquisite garments and furnishings, but not the human figures—presumably beautiful courtesans—who inhabit them. The screens reveal a yearning for the pleasure quarters characteristic of the period. This example also demonstrates the popular appeal of paintings representing craft designs in vogue at the time of its making.

Compositions similar to this one can be seen on the paired six-panel screens in the collections of the Nezu Institute of Fine Arts, Tokyo,[1] and Honkōji temple in Osaka. MA

1. T. Takeda et al. 1977a, pls. 95, 96.



134. Tagasode *(Whose sleeves?) screen*

Edo period (1615–1868), 17th century
Two-panel folding screen; ink, color, gold, and silver on paper
152.6 × 167.2 cm (60 1/8 × 65 7/8 in.)
Private collection

Motifs that characterize the genre of screen painting known as *tagasode* ("Whose sleeves?") receive particular attention on this two-panel folding screen. The clothing rack and tiered cabinet covered with matching patterns of crane crests in gold and black imitate the effects of gold *maki-e* (sprinkled picture) lacquer and attest to the highly detailed nature of this screen painting. The garment at the top right shows an embroidered design of autumn grasses. On another robe, the central one hanging on the lower rack, the "pine bark" pattern of diamond-shaped lozenges containing cherry blossom motifs that appear to be hand painted evokes the *tsujigahama* textile technique. Its large-scale resist-dyed pattern is a characteristic design of the Edo period. *Tagasode* screens were very definitely viewed as decorative art objects, a fact that is epitomized by the depiction of furniture ornamented with *maki-e* lacquer and the covering of the painting's entire background with a dazzling pattern of cut gold and silver leaf. MA

Lacquerware in the Momoyama Period

Lacquerware and Ceramics

Lacquerware is more delicate than it looks. The finish is easily damaged if exposed to ultraviolet rays, and the wood to which lacquer is usually applied is susceptible to dryness. Care must be taken when handling these wares so as not to soil them with oil from the fingers, and during seasons of high humidity there is a danger of mold.

Ceramic ware, by comparison, is very easy to handle and maintain. Works of ceramic are in general not threatened by temperature, humidity, or light of any intensity. They can easily be cleaned by wiping or washing. A work of ceramic art is fine as long as it is not dropped.

In addition to its practicality, ceramic ware has some aesthetic advantages that lacquerware cannot begin to match. Clay can be molded and twisted in an infinite number of ways, and freedom in the creation of form is perhaps the greatest appeal of ceramic art. Things are not so simple in the case of lacquerware. Since ancient times, various materials have been used as a support for lacquer, among them woven bamboo (in a method called *rantai*), molded leather, layers of cloth fixed together by lacquer in a mold, and layers of lacquered paper. None of these methods produced works of sufficient hardness or stability, however, and from about the middle of the Heian period (794–1185), works of lacquerware were made almost exclusively on a base of wood.

The drawback of wood is that it allows only a limited range of forms. Wooden articles to be lacquered can be shaped by only four basic methods: bentwood, lathework, carving, and the use of flat boards. The lacquerware industry is specialized, and the manufacture of these articles for lacquering is generally done by woodworkers. Consequently one cannot expect in lacquerware the kind of bold, carefree forms seen, for example, in Momoyama-period ceramic utensils made for use in the tea ceremony, in which the artist can freely exercise his creative sensibilities. (It is worth noting that many contemporary lacquer artists prefer to work with a base not of wood but of textile—a technique called *kanshitsu*—which allows them to make the entire work without relying on someone else to build the base and permits greater freedom in determining the object's shape.)

Another prominent feature of ceramic ware is its capacity to incorporate colors across the spectrum through the use of different glazes. How does lacquer craft, particularly *maki-e* (sprinkled picture) lacquerware, measure up on this score? The *maki-e* technique employs gold powder, with most of the decorative design being achieved in gold monochrome. Some *maki-e* designs incorporate silver, bluish gold *aokin* (a gold-silver alloy), or other powders on a gold ground. While these decorations have a dazzling beauty of their own, they lack variety of color; when appreciating *maki-e*, one is likely to complete each picture in the mind's eye by mentally projecting colors onto the gold- and- black image. By contrast, the use of color in ceramic ware is straightforward and unequivocal, appealing directly to the eye. In a museum display, the colors of ceramic ware stand out brilliantly in bright light, while light-sensitive *maki-e* lacquerware must be displayed with low lighting.

Opposite: Fig. 33. Mitamaya (Spirit House), shrine in the Kōdaiji temple, Kyoto, originally in Fushimi Castle, Momoyama period (1573–1615), ca. 1594. Decorated in black lacquer with gold *maki-e*

Kōdaiji *maki-e*

In 1606, the widow of hegemon Toyotomi Hideyoshi (1536–1598) built the large Kōdaiji temple in the Higashiyama district of Kyoto as a place to pray for the repose of her late husband's soul. At about the time of the temple's founding, a number of Hideyoshi-related

Fig. 34. Detail of a desk with fence-and-chrysanthemum design, Momoyama period (1573–1615), late 16th century. Black lacquer with gold *maki-e*. Museum Yamato Bunkakan, Nara

structures were moved to its precincts and reconstructed there, creating a grand temple complex that evoked structures at the height of the Toyotomi family's power and prosperity.

The Mitamaya, or Reioku (Spirit House), a shrine within the complex, holds wooden images of Hideyoshi and his wife. This building is now believed to have been relocated from Hideyoshi's Fushimi Castle, which was built in Kyoto in 1594 and torn down in 1625. The shrine's interior (fig. 33) is entirely lined with black lacquer extensively decorated with various designs, including representations of pampas grass (*susuki*), chrysanthemum, maple, Japanese bush clover, scattered musical instruments, and cherry blossoms and rafts floating on water. In this truly sumptuous example of lacquer decoration, *maki-e* designs occupy much of the total surface area. Kōdaiji temple itself holds about ten personal objects of lacquerware—a cosmetic set, writing equipment, tableware, and so on—which according to the temple's tradition were used by Hideyoshi and his wife. Today, the style of *maki-e* decorating both the shrine and these preserved personal effects is known generically as Kōdaiji *maki-e*.

Kōdaiji *maki-e* is characterized by the comparative simplicity of the techniques used. These include *maki-hanashi* ("left as sprinkled"), in which the gold or silver powder is sprinkled onto the lacquer and the usual subsequent polishing and fixing processes are omitted; *e-nashiji* (pear-skin decoration), incorporation of the speckled *nashiji* ground decoration into the pictorial design; *harigaki* (needle drawing), the etching with a pointed tool of fine lines such as those depicting leaf veins; *tsukegaki*, fine-line painting sprinkled with gold; and *kakiwari*, in which black lines are left in reserve. The expressive style developed through the orchestration of these techniques has a distinctive overall appearance quite different from that of traditional *maki-e*.[1]

In the designs themselves, floral motifs are prevalent, particularly flowering autumn plants such as chrysanthemum, pampas grass, and bush clover. Also notable are the innovative compositions of Kōdaiji *maki-e* decoration, for instance scatterings of paulownia crests in the spaces between main pictorial elements, or bold zigzag lines cutting entire surfaces in two (*katami-gawari*, "alternating sides").

The Kōdaiji *maki-e* style was developed for the adornment of interiors of large buildings and the household items used within them. Examples that have been passed down almost give the sense of being standardized products designed for mass production. At the same time they have a neat, clear-cut appeal absent from works in the more technically sophisticated traditional *maki-e* style. This undoubtedly helps account for the enthusiastic interest the Kōdaiji *maki-e* style continued to attract from its first appearance in the Momoyama period (1573–1615) to well after the Edo period (1615–1868). The relative simplicity of the Kōdaiji technique also encouraged the growth of a European demand for lacquerware objects from Japan.

The historical span of production of the Kōdaiji *maki-e* style is an issue that needs to be addressed. It has generally been believed that this was a style of *maki-e* typical of the Momoyama period, produced from the last years of the sixteenth century to, at the latest, the end of the Keichō era (1615). I am skeptical of this view, however, firstly because of the sheer number (even counting only the extant examples) of objects regarded as Kōdaiji *maki-e*, and secondly because the expressive styles of these lacquerwares are exceedingly varied. Could such a vast and diverse body of work

Fig. 35. Box, Nanbokuchō period (1336–92). Black lacquer with gold *maki-e* and mother-of-pearl inlay. Kongōbuji temple, Kōya, Wakayama prefecture

really have been produced in the short time span of the Momoyama period? I offer here my own three-phase chronological outline of Kōdaiji *maki-e*'s development as a foundation for further inquiry.[2]

The first phase, in which the basic elements of the style were developed, corresponds to the roughly fifteen-year period from 1585, the year Hideyoshi unified Japan under his rule, to 1598, when he died at Osaka Castle. Naturally there were no lacquer craftsmen specializing in Kōdaiji *maki-e* at that time; however, artisans working in traditional *maki-e* began experimenting with new styles to meet the changing needs of the times. Numerous Kōdaiji *maki-e* works from this period still contain many elements of the traditional style. An example is a desk with a fence-and-chrysanthemum design in the collection of the Museum Yamato Bunkakan in Nara (fig. 34). Although most of this work's decoration is in gold *hiramaki-e* (flat sprinkled picture), a slightly raised sprinkled picture (*takamaki-e*) technique was used for the fence and the rocky crags dotting the lower part of the scene. The work thus blends two quite different techniques—simple "left as sprinkled" *maki-hanashi* and sophisticated Muromachi-style relief *maki-e*—without the slightest incongruity, and offers a valuable demonstration of the transition from traditional *maki-e* to the Kōdaiji style.

In the second phase, works in the new style came to be widely appreciated and were produced in great numbers. This took place in the approximately twenty-five-year period extending from Hideyoshi's death through the establishment of the Kōdaiji temple by Hideyoshi's widow to her death in 1624. In this heyday of the style, Kōdaiji *maki-e* manifested a seasoned proficiency in both design and technique and was applied to myriad types of wares. Outstanding examples catalogued in this volume include a writing box with a bamboo curtain, pine tree, and chrysanthemum design (cat. no. 144) and letter boxes with designs of autumn flowers and grasses (cat. no. 146).

During the third phase, which lasted from about the mid-seventeenth century to the Genroku era (1688–1704), Kōdaiji *maki-e* gradually lost its momentum as a new style, and the boundaries separating it from traditional *maki-e* once again became blurred. The covered food box with a design of squirrels and grapes (cat. no. 151) vividly illustrates this trend: the entire design is painstakingly rendered in the *hiramaki-e* method, with some additional touches of color created by blending in *aokin* or by other methods. Our impression is that an artist mindful of the distinctive qualities of Kōdaiji *maki-e* reinvented the style by introducing refinements executed in traditional *maki-e*.

Kōdaiji *maki-e* and Oribe

Oribe ceramic ware is distinguished by the inventiveness of its forms and decorative designs—in other words, by its offhand, improvisational appeal. There are the richly varied vessel forms, which incorporate fan shapes, inward angles, *suhama* (sandy beach) curves, and lozenge shapes; the striking green glazes that adorn many Oribe works; and the diverse pictures and patterns, typically rendered in a free-spirited style on areas of white glaze. These features are the result of creative artistry being allowed to unfold without restraint.

How does *maki-e* lacquerware compare? The *maki-e* process involves applying decorative designs in lacquer to an already lacquered surface and sprinkling them with gold and silver powder or filings. Although Kōdaiji *maki-e* is less labor-intensive than other styles, it nonetheless requires considerable time, effort,

Fig. 36. Writing box (top view), Muromachi period (1392–1573), 16th century. Black lacquer with gold *maki-e*. Itsukushima Shrine, Hiroshima prefecture

and expense. It is not a craft that leaves much room for spontaneous expression. In contemporary terms one might say that whereas Oribe ceramics are the work of artists, Kōdaiji *maki-e* are products of the artisan's craft.

While some regard the decorative pictures and patterns of Kōdaiji *maki-e* as fresh, innovative designs not previously seen in the lacquerware tradition, they really are no more than distillations of the essential elements of traditional *maki-e* and remain within the framework of that tradition. The use of the *katami-gawari* angular division of a field is a case in point; although widely acclaimed as a feature of Kōdaiji *maki-e*, this motif can in fact also be found in highly developed examples of *maki-e* of the Muromachi period and even earlier (figs. 35, 36) and does not constitute a distinctive new departure in style.

What, then, do Kōdaiji *maki-e* and Oribe ceramics have in common? The Oribe style is said to have been initiated by the Mino potter Katō Shirōzaemon Kagemasa at about the middle of the Keichō era (1596–1615). Kōdaiji *maki-e* was probably produced in large quantities from the end of the sixteenth century to the first year of the Kan'ei era (1624), primarily at large *maki-e* workshops in Kyoto such as the one operated by the Kōami family.[3] The two art forms reached a peak at almost exactly the same time and were used and appreciated by the same sector of society. The terms "Oribe" and "Kōdaiji *maki-e*" were both widely used in subsequent generations in the world of tea ceremony. In other words, both crafts were found to fit the aesthetic sensibilities of tea masters and others of refined taste. While they differ greatly from one another, Oribe ware and Kōdaiji *maki-e* are both modes of expression brimming with the generosity of the Momoyama period—one of the great periods of cultural openness and renewal in Japanese history. It is worth pondering how the subtle aesthetic sensibilities of the connoisseurs of tea identified and drew out those intrinsic qualities common to both arts.

Taishū Komatsu

1. Traditional *maki-e* is a style that took firm root during the Heian period and subsequently developed through the addition of various new techniques, such as *takamaki-e* (raised sprinkled picture) and *usuniku takamaki-e* (bas-relief sprinkled picture); it was more or less perfected during the Muromachi period (1392–1573). Traditional *maki-e* is characterized by a high degree of technical craftsmanship and may be combined with such techniques as the inlay of cut metal motifs (*kanagai*) and sprinkled gold or silver flakes (*kirikane*).
2. For a more detailed exposition, see T. Komatsu 2002.
3. For a discussion of issues relating to Kōdaiji *maki-e* producers, see Yoshimura and Haino 1981.

135. *Missal stand with symbol "IHS"*

Momoyama period (1573–1615), last quarter of the 16th century
Black lacquer with gold *maki-e* and mother-of-pearl inlay
H. 35 cm (13¾ in.), W. 30.5 cm (12 in.), D. 31.8 cm (12½ in.)
Peabody Essex Museum, Salem, Massachusetts E76703

A great number of missal stands like this one are preserved in Portugal. Roman Catholicism was introduced into Japan by the Jesuit missionary Francisco Javier (Xavier) in 1549 and was widely propagated there until the Tokugawa regime offically banned Christianity in 1614.[1] During those years the Jesuits commissioned from Japanese lacquer artisans many liturgical implements, such as missal stands, portable altars, and host boxes, and took them back to Portugal.

This missal stand bears on its face a predominant aureola, in the center of which is the Jesuit monogram IHS (for Jesus Hominum Salvator). The letters, a cross, and three nails (symbols of the Crucifixion) are rendered in mother-of-pearl inlay. The magnificent aureola is flanked by representations of two blossoming trees, a cherry on the right and a camellia on the left. A sawtooth pattern along the borders tightly frames the sacred space for the missal. In the lower section of the inclined stand, peonies (on the right) and a camellia tree (on the left) continue the composition. Diamond shapes in mother-of-pearl inlay are applied to all the edges. The back of the stand is decorated with arrowroot vines and butterflies, although mother-of-pearl is more densely applied on the front than on the back. The *maki-e* technique itself is as simple as that of Kōdaiji *maki-e* (see p. 288).

It appears that later on, flower and foliage motifs on missal stands were replaced by abstract geometric patterns with an intensive application of mother-of-pearl inlay, features that might be connected with Indian Gujarati and Korean lacquerware.[2] A Chinese missal stand similar to Japanese ones demonstrates that after Christianity was banned and the Jesuits were forced to leave Japan, Chinese lacquer artisans were commissioned to make such stands.[3] MW

1. See *Oriental Art* 2001 for papers from the symposium "The Religious Missions and Art," organized by the Amigos do Oriente, Lisbon, November 2000.
2. Pinto 1990, p. 62. A missal stand from the collection of the University Hospital in Coimbra, Portugal, displays no characteristics of lacquerware made for European use, instead exemplifying traditional Japanese *maki-e* lacquer techniques. Ibid., p. 63.
3. Palácio Nacional de Queluz and Musée National des Arts Asiatiques-Guimet 1992, p. 157.

136. *Portable cabinet with nine drawers in* nanban *style*

Momoyama period (1573–1615), last quarter of the 16th century
Black lacquer with gold *maki-e* and mother-of-pearl inlay, silver fittings
H. 26 cm (10 1/4 in.), W. 27 cm (10 5/8 in.), D. 26 cm (10 1/4 in.)
Florence and Herbert Irving Collection

A variety of flower and bird motifs typical of the export lacquerware characterized as *nanban* (for the European market) fill the entire black lacquered ground of this cabinet. On the front cherry blossoms mingle with four birds, while on both sides appear such common motifs as two birds with mandarin oranges and camellia (right) or maple (left) trees. The top of the cabinet has a design of *shion* flowers, similar to an aster or chrysanthemum,[1] and two flying birds. The back of the cabinet and the inside of the front panel have a simpler allover decoration of arrowroot vines. The nine small drawers are covered with motifs typical of *nanban* lacquer such as cherry blossoms, mandarin orange trees, and Chinese bellflowers. As is also typical of *nanban* lacquerware, these floral motifs are not arranged in a traditional seasonal presentation but are simply mixed together. The geometric patterns and undulating scroll ornament, non-Japanese elements that frame the traditional Japanese designs, further distance the decoration from a seasonal theme.

The *nanban* cabinet or writing desk, known as *escritório* in Portuguese and *varqueno* in Spanish, was popular for export to Europe in the late sixteenth century. After the cabinet arrived at its destination, a fancifully carved stand was typically made for it. The front panel on

such cabinets fell open for writing; this medium-sized cube-shaped cabinet, however, was probably used to hold and transport jewels or other precious objects in its nine drawers.[2] There are three handles, one on the top and one on each side. Metal fittings with a design of melon vines are applied at the corners, and the same design appears on the silver lock on the front cover. The catch plate, a later replacement, shows a European interpretation of the Japanese design.

This kind of cabinet might have been known in Portugal as *bento*, a term that probably has a Japanese origin. According to a Portuguese-Asian dictionary published in 1919,[3] the Portuguese term refers to a large escritoire or a small Oriental money chest. The dictionary quotes various explanations of the *bento* in writings of the seventeenth and eighteenth centuries, including this one dated 1616: ". . . the large quantities of small chests of many forms, made like those from Germany, they are the most beautiful and well-finished ever seen, for all of them are made of exquisite wood, speckled, and inlaid with ivory and mother-of-pearl, and precious stones. Instead of iron, they use gold. The Portuguese call them *escritoires* of China." The small chests described sound like Japanese gold *maki-e* lacquerware with mother-of-pearl inlay. The writer probably confused Japan with China. Another reference, from 1697, is more puzzling: ". . . a *bento* (that is how we call in India the big *escritoires*)." A citation of 1727 mentions that *bento* derives from *vento* and that *vento* is "a mobile item, from India, *acharoada,* like a small *escritoire* with only one door." "A small *escritoire* with only one door" is a suitable description of the Irving cabinet, although the reference is to India. The Portuguese word *acharoada,* however, means "varnishing after the manner or imitation of Japanese lacquer."

The Japanese *bento* is a lunch box decorated in *maki-e* that contains a set of layered or divided small boxes in which food is stored. Such boxes are carried on outings to famous spots for viewing cherry blossoms or autumn foliage. Portuguese traders borrowed the term from Japanese and applied it to a portable cabinet that shares many features with the Japanese *bento* box. The *Hōyaku Nippo jisho* (Modern Japanese Translation of a Japanese-Portuguese Dictionary; datable to about 1603) records *bento* as a kind of box similar to a writing box with drawers, which serves as a portable food container.[4] MW

1. While the autumn flowers appearing on *nanban*-style and Kōdaiji lacquer have generally been described as chrysanthemums, in a number of cases they more closely resemble *shion*. The leaves of the two are distinctively different: chrysanthemum leaves have three lobes, while *shion* leaves have an elongated almond shape.
2. It has four small round iron feet. See Watt and Ford 1991, p. 173. A cabinet with a similar shape is housed at Museu Nacional de Soares dos Reis in Oporto, Portugal. See Pinto 1990, pp. 81, 84–87.
3. Dalgado 1919–21, vol. 1, p. 118. I would like to express my gratitude to Andreia Davies, administrative assistant of the Andrew W. Mellon Program of The Metropolitan Museum of Art, who kindly translated a section of the entry for *bento* into English.
4. *Hōyaku Nippo jisho* 1980, p. 117.

137. *Coffer in* nanban *style*

Momoyama (1573–1615) or Edo (1615–1868) period, 1600–30
Black lacquer with gold *maki-e* and mother-of-pearl inlay, gilt bronze fittings
H. 22.5 cm (8 7/8 in.), W. 35.6 cm (14 in.), D. 19.1 cm (7 1/2 in.)
Florence and Herbert Irving Collection

Besides existing in great quantity, *nanban* (that is, made for foreigners) domed coffers are distinctive for their diversity of decoration and variety of sizes. Even nested coffers are known.[1] The upper part of these coffers, in a domed form known as "fishcake shape," functioned as a lid. The lid and the main box were hinged together with engraved metal fittings, and a metal handle was placed on the top or sometimes, as here, a handle was attached to each side. The corners of domed coffers were usually strengthened with metal fittings; in the Irving coffer these are engraved with floral designs.

These coffers were among the earliest, most popular items of lacquer exported to Europe from Japan and are recorded in late-sixteenth-century European documents. The scholar Oliver Impey suggested that one of the earliest was given to the Convent of the Descalzas Reales in Madrid in 1582 by the Dowager Empress Maria of Austria and noted that the 1589 inventory of the property of Catherine de Médicis records several coffers that were probably lacquered and outfitted with mother-of-pearl inlay.[2] The production of domed coffers continued until the late seventeenth century, although the decorative vocabulary changed drastically, from the *nanban* to the "pictorial" style.[3]

On some examples, including this coffer, the surfaces are divided into square panels suggesting windows and these are filled with flowers and birds, trees, and landscape elements densely painted in gold *maki-e*. The panels here are set off by geometric designs utilizing mother-of-pearl to form patterns of interlocking circles, sawtooth bands, and simple square outlining. The front "window" has a view of chrysanthemums and maple leaves near a stylized stream (left panel) and Chinese bellflowers and grasses (right). On the right side is a tree, probably an orange tree; the left side shows Chinese bellflowers and flowering bush clover. A pavilion under blossoms can be seen on the left top panel, and what is probably an orange tree with two birds fills the right top panel. The back offers a simple depiction of vines. Even though these motifs are conventional and the overall treatment lacks refinement, the full-bodied form of the coffer and its assertive decoration create a solid and robust impression. The inside of the lid is decorated in gold *maki-e* with a pair of wisteria sprays that spread elegantly against a black ground.

MW

1. See Tokyo National Museum 2002, pl. 124.
2. Impey 2001, pp. 109–10.
3. On this evolution, see N. Takeuchi 1996; Impey 2000.

138. *Saddle with figures of Europeans*

Momoyama (1573–1615) or Edo (1615–1868) period, late 16th or early 17th century
Vermilion lacquer with gold *maki-e* and inlays of silver and mother-of-pearl
H. 28 cm (11 in.), W. 41.5 cm (16⅜ in.), L. 38 cm (15 in.)
Nanban Bunkakan Museum, Osaka

This saddle was coated with vermilion lacquer and its front and back surfaces decorated with scenes in exquisite gold *maki-e* ornamentation. The metallic decoration along the edges has worn away.

Not only did members of the Japanese mounted warrior class have an interest in European taste, they may also have believed that foreign motifs carried extraordinary powers. On the front of the saddle, two Nanbans (Europeans) are depicted. One wears a black hat and shades his eyes as he gazes longingly into the distance. Standing next to him is a European man with a balding head who is dressed in pantaloons. He wears a rosary around his neck and dangles a scarflike cloth in his left hand. A distance away, a black dog of European breed sits, its tail curled, looking toward the two men. The faces and hands of the Europeans were rendered by a design transfer process known as *okime,* after which they were sprinkled with a "blue" silver-gold mixture known as *aokin.* Silver metal inlay (now slightly flecked off) was utilized to represent lace along the collars and sleeve openings of the men's shirts. Carefully executed details include the use of sprinkled silver to emphasize the whiteness of the cloth held by the bald figure and the intricate openwork of the lace and fringe on the garments of both men. The dog's spots are represented in silver inlay against black lacquer.

The well-preserved decoration on the rear of the saddle again depicts two European men, one bald and the second wearing a black hat, and a dog. Two types of gold leaf were sprinkled—bluish gold (*aokin*) on the faces and gold on the clothing. The men's cloaks carry crests with a plum-blossom pattern in gold on a ground of black lacquer. The pants of the man in the hat are decorated with gourd and floral lozenge motifs executed in *maki-e* and mother-of-pearl; stripes on the sleeves are rendered in mother-of-pearl. It is clear from the detailed treatment of the garments, with lace and stripes, that the artisan attempted to reproduce the actual fashions worn by Europeans.

Various techniques of lacquer application were used to depict the dog: its body is covered with gold *maki-e,* its collar and attached bell are of silver inlay, and the fluffy texture of its fur is created using the *tsukegaki* (raised line) technique.

The name Maeda Ietsugu and a signature symbol (*kaō*) are written in ink under the saddle, but we have no further information about this person. In comparison with a similar saddle in the Kobe City Museum showing *nanban* scenes and dated to 1604, the treatment of the figures on this example is much more realistic and more closely matches depictions found on *nanban* screen paintings. This saddle is thought to date to the late sixteenth or early seventeenth century. YO

139. *Writing box with figures of Europeans*

Edo period (1615–1868), ca. 1633
Black lacquer with gold and silver *maki-e,* colored lacquer, inlaid gold and silver foil
H. 4.7 cm (1⅞ in.), W. 20 cm (7⅞ in.), D. 22.3 cm (8¾ in.)
Mary and Jackson Burke Foundation

Nanban lacquerware includes two types of wares: lacquer items for export to Europe and domestic lacquerware decorated with foreign motifs. This handsome writing box belongs to the latter category. The choice of a motif of foreigners—known as Nanbans ("southern barbarians")—may reflect not only the seventeenth-century fashion for the exotic but also the association of good fortune with foreigners from "another world."

On the underside of the lid and inside the writing box itself can be seen a group of Nanbans against a checked background. A profusion of fallen cherry blossoms spreads across the surface of the lid over the gold *nashiji* (pear-skin) ground. The figures, which look as if they have just walked out of large *nanban* screens (cat. nos. 121–25), might be on an outing to view cherry blossoms.[1]

The full blossoms are crafted in two ways. Some petals are so thinly coated that the undersurface of brownish red lacquer is sporadically exposed, while other petals are rendered in silver foil (*kanagai*), their centers neatly detailed in gold. The overlapping of designs produced by the two techniques creates a sense of softly piled-up blooms.

Another *kanagai* technique is seen inside the lid, where silver foil and black lacquer create a checkerboard pattern known as *ishidatami-mon* (paving-stone pattern). This design is an ancient one, found even on clothes of the clay tomb figures called *haniwa* from the Kofun period (ca. 3rd–6th century), but it became popular during the Momoyama and Edo periods. In fact, an early Portuguese-Japanese dictionary includes the term *ixidatami* to describe a checked pattern that suggests a neat arrangement of stone tiles.[2] Later this pattern was called *ichimatsu moyō* after the Kabuki actor Sanogawa Ichimatsu, who wore trousers with checks.

Typically, Europeans were depicted with large noses and exaggerated facial features. Here the figures are elegantly dressed in patterned full pantaloons, luxurious capes, and broad-brimmed hats. They are executed in a technique known as *takamaki-e* (raised sprinkled picture)—the building up of relief with a mixture of lacquer and powder, after which it is finished with *maki-e*—as well as *kanagai* and other *maki-e* techniques. The finely finished details include buttons on the shirt worn by the tallest foreigner, patterns on the clothing, and designs on the exotic fans the figures carry.

Accompanying this writing box is a commentary written in 1955 by the lacquer expert Tomio Yoshino (1885–1961), who attributed the work to Kōami Chōjū (1599–1651), tenth master of the Kōami lacquer school.[3] During his working life Kōami Chōjū had fifteen commissions from important patrons, including Tokugawa shoguns. Bridal trousseaux survive that were made for the daughters of Iemitsu, the third shogun—Kamehime (married in 1633) and Chiyohime (married in 1639).[4] Traditionally, characters from *waka* poems are sometimes hidden in a design. For hidden characters on the lacquer objects in Kamehime's trousseau, Chōjū made use of the *kanagai* technique, cutting silver and gold foil into various shapes and applying them to the wet lacquer surface. For rendering the hidden characters in Chiyohime's, he preferred the *chōkin* (metal carving) technique. The precise treatment of the cherry blossoms and the realistic depiction of European figures on the present writing box have much in common with the group of lacquer objects made for Kamehime. Since the *kanagai* technique is extensively applied on the Burke writing box, its date of execution may also be about 1633.

M W

1. The Caramulo Museum in Portugal owns a writing box with a design of plum blossoms and Nanbans. See Pinto 1990, pp. 49–50, 81.
2. *Hōyaku Nippo jisho* 1980, p. 348.
3. Samonides 1991, pp. 104–11.
4. Both sets are owned by the Tokugawa Art Museum, Nagoya; see Tokyo National Museum 2002. A box for personal accessories from the same set as Chiyohime's trousseau is in the Florence and Herbert Irving Collection in New York; see Watt and Ford 1991, no. 124.

140. *Letter box with the figure of a European*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Black lacquer with gold and silver *maki-e*, colored lacquer
H. 4 cm (1 5/8 in.), W. 8.7 cm (3 3/8 in.), D. 20.7 cm (8 1/8 in.)
Kobe City Museum, Kobe

The lid of this letter box is decorated with the depiction of a tall European, or Nanban (literally, "southern barbarian"), who looks very much as if he has stepped out of a scene on a painted *nanban* screen. The figure is rendered in gold *maki-e* and colored lacquer. To produce the distinctive speckled or pear-skin (*nashiji*) texture of the background, the entire box was initially coated with black lacquer, then sprinkled with silver particles, and finally coated with additional layers of lacquer. The edges of the lid are rounded; metal fittings once attached to the sides of the box are missing. The underside of the lid and the interior of the box were finished in a cloud-patterned speckled effect.

The European's tall stature and prominent nose receive particular emphasis. His style of clothing, with hat, cloak, collar, and a pair of colonial-style pantaloons, follows the typical conventions for depicting Europeans. The exaggeratedly large features ascribed to the Portuguese merchants who traveled on trade ships (such as those in this image) perhaps reflect the sense among tea connoisseurs that the men who arrived on ships from foreign shores possessed extraordinary powers. The impulse to make foreigners a subject of decorative art was based on more than simple exoticism. From ancient times, the Japanese placed their hopes on persons arriving from abroad, whom they expected to bring good fortune. Figures of Europeans were often used to decorate objects intended for use on special festive or joyful occasions. YO

141. *Five-tiered food box with striped decoration and Chinese figures*

Momoyama (1573–1615) or Edo (1615–1868) period, 17th century
Black lacquer with gold and silver *maki-e*, gold and silver with cut foil, and mother-of-pearl inlay
H. 27 cm (10 5/8 in.), W. 19.5 cm (7 5/8 in.), D. 21 cm (8 1/4 in.)
Florence and Herbert Irving Collection

With its design of stripes and scrolls, this box is probably an example of lacquerware with exotic motifs made for domestic use. The set of five nearly square stacked trays was used to carry food for special outings, such as the viewing of cherry blossoms or autumn foliage, and for the New Year's meal.

The five trays gradually increase in height from top to bottom, and the set includes a lid. The execution of the striped patterns is very intricate, with variations of pattern, spacing, and technique and the repetition of parallel horizontals giving the work an aura of sophistication. Thick and thin gold lines alternate with other stripes composed of mother-of-pearl and cut foil (*kanagai*),

transforming the black, negative ground into stripes. The *kanagai* technique is the medium here of a careful and complex design. Starting at the center of each side, there is a recurring pattern of alternating gold and silver bands around the box, creating a rhythmic contrast when the box is seen from the side. The various scrolling and geometric patterns that circle the object were probably inspired by ornaments from Islamic South and Southeast Asia, where Portuguese and Spanish traders stopped before reaching Japan.

On the top, three Chinese figures are silhouetted in silver on black in a vignette, framed by an outer border of peony scrolls and inner bands that repeat the patterns on the body of the box. The refined design on the lid enhances the exotic, stylish quality of the box. MW

142. *Table with design of autumn flowers*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 41.8 cm (16½ in.), W. 24 cm (9½ in.), D. 25.6 cm (10⅛ in.)
Mary and Jackson Burke Foundation

It is believed that this elegant table stood holding an incense burner in front of Buddhist icons and later was converted to use for the arrangement of tea utensils in the tea ceremony. Although the structure of the table, just three thin boards supported by four slender posts, seems flimsy, stability is achieved by the placement of the two shelves close together at the bottom. An impression of buoyant lightness is enhanced by the patterns of pine seedlings that meander up the posts.

The motif of autumn grasses seen on the two shelves is common in Kōdaiji *maki-e*[1] and here includes chrysanthemums, *shion* flowers (similar to asters), Chinese bellflowers, bush clover, wild pinks, and pampas grass. The clusters of autumn grasses spread over the surfaces almost symmetrically. Pearls of dew cling to the pampas grasses, which sway gently at night. These typical motifs are treated in a variety of techniques. Flowers and leaves are executed in gold *maki-e* and two varieties of *e-nashiji* (pear-skin decoration) technique. The outlines of the flower petals are lines left in reserve on the black ground (*kakiwari*). Other lines are rendered by needle drawing (*harigaki*), with the gold-filled area incised to delineate details of the contours of individual flower petals and veins of leaves.

On the underside of the bottom shelf is an unidentified hand-written cipher (*kaō*) in gold, which may be a sign of the maker.

M W

1. The most recent comprehensive study of Kōdaiji *maki-e* is T. Komatsu 2002.

143. *Writing box with design of pines, plum blossoms, chrysanthemums, and paulownia*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e*, black lacquer with gold *maki-e*
H. 6 cm (2 3/8 in.), W. 23.2 cm (9 1/8 in.), D. 24.8 cm (9 3/4 in.)
Property of Mary Griggs Burke

A distinctive item in the vocabulary of the Kōdaiji lacquer style is a lightninglike zigzag division called *katami-gawari* (alternating sides). Here it creates a dramatic contrast between the black lacquered ground on one side of the box and the *nashiji* (pear-skin) ground of red-gold flecks on the other. Floral motifs of chrysanthemums and paulownia are scattered over the red-gold ground, while a pine tree and a plum tree stand out against the black ground. Characteristic techniques of the Kōdaiji style—*hiramaki-e* (flat sprinkled picture), *e-nashiji* (pear-skin decoration), *tsukegaki* (raised line), *harigaki* (needle drawing), *kakiwari* (lines left in reserve)—are used to create the decoration of this work.

The central stem of each paulownia motif bears twenty-one small flowers, an indication that this box was made before the standardization of a paulownia with seven flowers as the crest for the Toyotomi clan. A paulownia design identical to the one seen here appears on lacquer articles owned by Kōdaiji and Kenninji temples in Kyoto.[1]

The lid is nearly square, with beveled edges. The design on the sides of the lid does not match that on the sides of the box, which suggests that there may originally have been another box between the lid and the present box. M W

1. M. Nagashima 2001, pp. 119–21.

144. *Writing box with design of bamboo curtain, pine tree, and chrysanthemums*

Momoyama period (1573–1615), early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 5.2 cm (2 in.), W. 23.1 cm (9 1/8 in.), D. 25 cm (9 7/8 in.)
Tokyo National Museum

This is a shallow writing box with a bevel-edged lid. The left half of the interior has wells for a large, gold-edged inkstone and a melon-shaped silver water dropper; the right half contains a tray. The box also comes with an inkstick holder, which allows the calligrapher to keep his hands clean when handling the inkstick.

A sharp zigzag across the top divides the box's exterior decoration in half (*katami-gawari*). One side, executed in gold *hiramaki-e* (flat sprinkled picture), *e-nashiji* (pear-skin decoration), and *harigaki* (needle drawing) over black lacquer, has a design of chrysanthemum sprigs and mallow arabesques. The other side shows a large pine tree as seen through a bamboo curtain decorated with quince crests on the borders and paulownia crests. Inside the box, a pine tree and bamboo on the underside of the lid and chrysanthemums on the inner tray are executed in gold *hiramaki-e* against a finely sprinkled *nashiji* (pear-skin) ground. The rocks and earth are rendered in *togidashi maki-e* (polished-out *maki-e*).[1] Because it carries decorative compositions rendered in two different techniques, the more recent Kōdaiji Muromachi-period *maki-e* on the interior, this intriguing box provides an opportunity for exploring the relationships between Kōdaiji *maki-e* and earlier *maki-e* styles. TK

1. The underside of the box's lid is illustrated in H. Arakawa et al. 1978, pl. 9.

Top view

145. *Writing box with design of waves and bamboo curtains*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 6 cm (2 3/8 in.), W. 21.9 cm (8 5/8 in.), D. 23.6 cm (9 1/4 in.)
Mr. and Mrs. Thomas Edson

A design of bamboo curtains and waves covers the lid of this writing box. The geometric contours of the bamboo curtain are similar in shape to the lozenge pattern common in *tsujigahana* textiles (cat nos. 161–64). These sharp zigzag lines are agitatedly echoed by the animated, clawlike waves; however, the vertical bands of quince flowers on the curtain create an immobility that counterbalances the surging waves.

Inside the box are two narrow trays flanking the inkstone and water dropper set into the lacquered center block. The zigzag diagonal division (*katami-gawari*) of the interior juxtaposes a landscape in gold against a black-lacquered ground and a checkerboard pattern in gold *maki-e* and *nashiji* (pear-skin). The same bold division is seen underneath the trays and the inkstone rest.

Both the inside of the lid and the small trays are decorated with a pine and a camellia tree alongside water. In particular, the imposing pine and the camellia on the inside of the lid feature a panoply of lacquer techniques that add to the richness and vigor of the decoration. The rough texture of the aging pine's trunk is conveyed through a sophisticated combination of *maki-e* and *e-nashiji* (pear-skin decoration) techniques. The camellia petals are defined by black outlines left in reserve (*kakiwari*). Some of the camellia leaves are rendered in needle drawing (*harigaki*), with lines scratched into gold-filled areas to delineate the leaves' veins. Other leaves lacquered in *e-nashiji* have gold lines done in the raised line (*tsukegaki*) technique. Technically, the *maki-e* treatment of the landscape is far more complex than usually seen in the Kōdaiji style, suggesting that the work was made in the late Momoyama or early Edo period.

The combination of a pine and a camellia tree was a popular auspicious motif in Muromachi lacquerware.[1] The overall design inside this box has elements both of tradition, in the treatment of floral motifs, and of modernity, in the abstract geometric pattern.

MW

1. G. Shimada 1985.

146. *Three letter boxes with designs of autumn flowers and grasses*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*, gold-plated copper fittings
Left to right: H. 6.5 cm (2½ in.), W. 37.8 cm (14⅞ in.), D. 6.8 cm (2⅝ in.); H. 6.4 cm (2½ in.), W. 37.2 cm (14⅝ in.), D. 6 cm (2⅜ in.); H. 7.8 cm (3⅛ in.), W. 39.1 cm (15⅜ in.), D. 8.3 cm (3¼ in.)
Kōzu Kobunka Kaikan Museum, Kyoto

Fubako (also referred to as *fumibako*) are long, narrow boxes meant to hold paper articles, such as letters and documents. For different types of correspondence there are various categories of writing boxes. *Shofubako*, for example, contain small papers, while *zōtōfubako* are for presenting gifts. These three boxes were not originally a set, but their shapes, decorative motifs, and techniques are very similar, and all are in Kōdaiji *maki-e* style. The covers of the boxes have rounded corners and extend down the sides of the boxes. On the cover and sides of each box, autumn flowers and grasses are depicted against a solid field of black lacquer. These include, among others, chrysanthemum, bellflower, pampas grass, bush clover, and fern, which are rendered in a variety of lacquer techniques. Autumn plants are a favorite motif of the Japanese. Borders of gold serve to demarcate the flowers on the top and sides of the covers. Gold-plated copper fixtures for fastening cords attached to the sides of each box are decorated with paulownia crests engraved on a background pattern called *nanakoji*, named for its fish-egg texture. MA

147. *Incense box with design of bamboo curtain and autumn grasses*

Momoyama period (1573–1615), early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*, gilt bronze fittings
H. 10.6 cm (4 1/8 in.), W. 13.2 cm (5 1/4 in.), D. 11.4 cm (4 1/2 in.)
Tokyo National Museum

Used as a container for aloewood incense, this box has a deep lid almost half its height. On the sides are gilt-bronze rope fasteners embossed with a design of evening-blooming flowers (*yūgao*). A zigzag across the top divides the box's decorative fields in two. On one side of the diagonal is a design of chrysanthemum, Japanese bush clover, pampas grass, bellflower, a yellow-flowered perennial called *ominaeshi*, and other autumn plants, against a lattice fence. The design is applied on a black lacquer ground using a combination of techniques, including gold *hiramaki-e* (flat sprinkled picture), *e-nashiji* (pear-skin decoration), and *harigaki* (needle drawing). On the other side of the zigzag, in densely applied gold powder, is a bamboo curtain in gold *hiramaki-e* with bands embellished with quince crests and a scattering of medallions filled with flowering sprigs of mandarin orange. With its split design and extensive use of the *e-nashiji* and *harigaki* techniques, the box superbly exemplifies a number of key elements of the innovative Kōdaiji *maki-e* style. TK

148. *Cosmetics box with design of grapevine*

Momoyama period (1573–1615), early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*, metal fittings
H. 12.7 cm (5 in.), W. 25 cm (9 7/8 in.), D. 17.5 cm (6 7/8 in.)
Mr. and Mrs. Thomas Edson

The twisting and turning of grapevines over the black surface of this box is echoed by the sinuous curves of tendrils. The ripening grapes and colored leaves evoke a poetic, autumnal mood. This decoration achieves its dramatic effect not only by the graceful arrangement of vines but also through the application of a variety of techniques. Leaves and grapes are of several colors, created by coarse gold powder both lightly and densely sprinkled, fine powder lightly and densely sprinkled, and plain gold *maki-e*. The veins of the leaves—some black lines left in reserve (*kakiwari*), some lacquered raised lines sprinkled with gold (*tsukegaki*)—are rendered with a calligraphic freedom.

Although *maki-e* techniques characteristic of Kōdaiji style are employed, the depiction of the grapevines reveals a more naturalistic approach than the somewhat stylized one of Kōdaiji *maki-e*. The box may therefore be dated to the end of the Momoyama period, the early seventeenth century.

Metal fittings in the shape of a five-petaled plum blossom are attached to opposite sides of the box for fastening cords. The interior is divided into three sections, one large and two small, to hold cosmetic items. MW

149. *Box for a hand mirror, with design of autumn grasses*

Momoyama period (1573–1615), early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 8.6 cm (3⅜ in.), L. 24.9 cm (9¾ in.), Diam. 12.5 cm (4⅞ in.)
Tokyo National Museum

This deep, lidded box in the shape of a handled mirror contains a shallow inner tray of the same shape. The exterior is entirely covered with black lacquer and decorated with a design of chrysanthemums, Japanese bush clover, pampas grass, bellflowers, and other autumn plants, achieved through a combination of gold relief *takamaki-e* (raised sprinkled picture) and *hiramaki-e* (flat sprinkled picture) methods. Other techniques characteristic of Kōdaiji *maki-e* are also evident, including *e-nashiji* (pear-skin decoration) for color variation in parts of the flowering sprigs and *harigaki* (needle drawing) for the leaf veins.

Although handled mirrors are usually associated with the bridal trousseaux of Edo-period daimyo families, this one is smaller and deeper than would be expected. It was probably meant to hold a small, thin, handled mirror in the inner tray, and combs, a box of face powder, and other makeup items in the lower section. TK

150. *Covered food box with design of cherry tree*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*, vermilion lacquer
H. 15 cm (5 7/8 in.), Diam. 18 cm (7 1/8 in.)
Kōzu Kobunka Kaikan Museum, Kyoto

This lacquered food container (*jikirō*), a type used for guests, kept food warm and protected it from exposure to the air. The lid is slightly convex and fits the bowl tightly, allowing a smooth continuation of the design from vessel body to lid. The flat gold sprinkled-picture technique (*hiramaki-e*) has been used to depict a weeping cherry tree against a solid black lacquer background. The expansive design of the cherry tree spreads over the entire surface of the container and lid. Flowers and leaves are rendered in *e-nashiji* (pear-skin decoration), while the veins of the leaves and petals are left in reserve (*kakiwari*). There is a dense sprinkling of gold on the edges where the lid and body come together. The interior and underside of the lid are coated with a gorgeous vermilion lacquer. The power and simple beauty of this cherry tree, which appears to reach beyond the confines of the container, are characteristic of Momoyama-period decorative art. Today, the Omote Senke tea school utilizes this type of container to serve sweets. MA

151. *Covered food box with design of squirrels and grapes*

Edo period (1615–1868), 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 26.4 cm (10 3/8 in.), Diam. 25.2 cm (9 7/8 in.)
Tokyo National Museum

Jikirō are containers that were used on formal occasions, when presenting a gift of food or displaying food indoors. It is presumably for this reason that many *jikirō* have particularly beautiful decorative features. This one is covered in black lacquer decorated with a design primarily of gold *hiramaki-e* (flat sprinkled gold) on a ground of red and black *e-nashiji* (pear-skin decoration). Details such as the bamboo joints and leaf veins are executed in two techniques, lines left in reserve (*kakiwari*) and needle drawing (*harigaki*). The texture of the squirrels' hair is achieved by the raised line technique (*tsukegaki*), in which gold dust is sprinkled onto a design that has been applied with thick, viscous lacquer. All the gold dust was painstakingly applied by the *hiramaki-e* method; a variety of colors were added by

also using *aokin* ("bluish gold"; an alloy of gold and silver) and by other methods. The representation is detailed and realistic, most notably in the depictions of the tears and discoloring of the grape leaves, the lattice, and the lively squirrels. The refined style of this object diverges somewhat from the rather formalized and standardized use of design typical of Kōdaiji *maki-e*. TK

152. *Five dishes*

Edo period (1615–1868), early 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
Each, H. 3 cm (1¼ in.), Diam. 14.5 cm (5¾ in.)
Private collection

The court aesthetic of the Momoyama period is distilled onto the small surface area of these dishes of the early Edo period. The five varied dishes, known as *egawarizara*, feature designs depicted in gold lacquer with pear-skin decoration (*e-nashiji*) freely applied across a black lacquer ground. Since two of the plates show the same design, the original set probably included additional dishes. Several of the dishes reflect the rich design treatment of Momoyama-period Kōdaiji *maki-e* lacquerware in which contrasting patterns are placed on different sides of the same surface (*katami-gawari*). On these plates, depictions of reeds and herons are juxtaposed with chrysanthemum blossoms on the pear-skin ground (lower left); scattered wispy clouds float over cherry blossoms (upper left, lower right); pampas grass and bush clover spread between gold clouds with paulownia crests (center); and the lozenge-shaped outline of a bamboo blind frames autumn chrysanthemums (upper right).

MA

153. *Wine ewer with design of chrysanthemums and paulownia*

Momoyama period (1573–1615), late 16th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*, metal fittings
H. 25.4 cm (10 in.), W. 25.7 cm (10 1/8 in.), Diam. 17.8 cm (7 in.)
The Metropolitan Museum of Art, New York, Purchase, Gift of Mrs. Russell Sage, by exchange, 1980 1980.6

This ewer for wine embodies the quintessential beauty of Kōdaiji lacquerware. The powerful form and bold design are perfectly unified. The body of the ewer is refined yet simple: the spout extends almost straight out from the smooth surface of the rim, three short legs are attached at the bottom, and the handle, a sweeping curve, is connected by metal fittings in the shape of chrysanthemums.

The division of the design area by zigzag, lightninglike lines into contrasting fields, known as *katami-gawari* (alternating sides), is a distinctive feature of Kōdaiji lacquerware. A similar device is used in textiles (cat. nos. 163, 164) and in Oribe ware (cat. no. 73). On this ewer, the black ground contrasts with the ground covered with

red-gold flecks applied in the *nashiji* (pear-skin) technique. The two also differ in the motifs they carry, chrysanthemums on the black lacquer and paulownia on the red-gold ground. The popular floral motifs of chrysanthemums and paulownia became closely identified with two powerful families and incorporated into their crests—chrysanthemums with the imperial house and paulownia with the Toyotomi clans—but they were often employed simply as decorative motifs.

Four design areas are created by the zigzags, two black and two red-gold. In each black diagonal area, filled with two rich sprays of chrysanthemums, various techniques are employed. Some of the single-layered chrysanthemums and their leaves are rendered in flat gold *maki-e* (*hiramaki-e*). Unlike in the traditional *maki-e* lacquer technique, Kōdaiji *maki-e* requires little use of preliminary drawings. Simple circles, indicating the placement of open chrysanthemums, are visible under the gold. The technique of incised needle drawing (*harigaki*) is used over the gold to delineate the veins of leaves. Gold-flecked red *e-nashiji* (pear-skin decoration) and gold lines produced by the *tsukegaki* technique (fine-line lacquer painting sprinkled with gold) were employed to add additional layers of chrysanthemums and leaves. Dark *e-nashiji* is used for the chrysanthemums on one side of the vessel, and a light red with more refined gold flecks is used on the other side. Holes in the leaves are also rendered in *e-nashiji*. The two design areas with a *nashiji* ground are each filled with five paulownia painted in gold *maki-e* with needle-drawn details. The paulownia shows seven tiny flowers above three leaves, whose stems meet in a distinctive crosslike join.[1]

Wine ewers with a spout and a handle (*hisage*) developed from the *chōshi*, a wine ewer with either two spouts or one spout and long handle. According to an Edo-period illustrated encyclopedia, the *hisage* was used on ceremonial occasions;[2] the *Hōyaku Nippo jisho* (a Japanese-Portuguese dictionary published about 1603) defines *hisage*, there called *fisague*, as a pitcherlike wooden container for pouring water.[3] MW

1. Nagashima 2001, pp. 119–21.
2. Terajima 1712, p. 381.
3. *Hōyaku Nippo jisho* 1980, p. 244.

154. *Sake bottle*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e*
H. 21 cm (8 1/4 in.), Diam. 8.9 cm (3 1/2 in.)
Mr. and Mrs. Thomas Edson

This sake bottle embodies a dramatic contrast between elegance and vigor. A zigzag swath with a *nashiji* (pear-skin) ground effectively divides the surface of the bottle, its razor-sharp points interrupting the delicately curving arrowroot vines on a black lacquer ground. The juxtaposition of the two grounds creates a sense of intensity, and the spiral arrangement of the pointed fields makes the design shift constantly when the bottle is rotated.

Five paulownia crests are scattered over the *nashiji* ground. The seven-flowered paulownia seen on this bottle is very common among works in the Kōdaiji style, but since a paulownia spray with seven small flowers also became the family crest of the Toyotomi clan, the bottle may bear a relationship to the family. The shapes of the paulownia flower and of the leaves, rendered in *tsukegaki* (raised line) and *harigaki* (needle drawing) techniques, are very similar to those on a cosmetic cabinet owned by Kōdaiji temple.[1]

The flowering arrowroot plants on the black-lacquered ground have poetic associations with early autumn and especially the idea of disappointment in love. Each of the three leaves on a stem is differently rendered—with coarse gold *e-nashiji* (pear-skin decoration), *e-nashiji* with fine gold speckles, and flat gold *hiramaki-e*—while the *tsukegaki* technique is used for the veins of the leaves.

A sake bottle such as this one, with an elongated neck, is often part of a picnic set for a festive outing. MW

1. Suntory Museum of Art et al. 1995, no. 98.

155. *Sake bottle with design of autumn grasses*

Momoyama period (1573–1615), last quarter of the 16th century
Kōdaiji *maki-e;* black lacquer with gold *maki-e*
H. 26.7 cm (10½ in.), Diam. 16.4 cm (6½ in.), Diam. at rim 7.4 cm (2⅞ in.)
Private collection

The lower portion of this large sake bottle has a distinctive turnip shape known as *shimokabura-gata.* Varied autumn flowers and grasses, including chrysanthemum, bush clover, and pampas grass, spread

across the entire surface of the black lacquer vessel. Several techniques distinctive to Kōdaiji *maki-e* lacquer production are skillfully employed here: *maki-hanashi,* the application of lacquer over gold without further polishing; *e-nashiji,* in which pear-skin texturing is incorporated within a motif; *harigaki* (needle drawing), a means of depicting lines, such as the veins of leaves, by scratching into the applied decoration with the tip of a needle; *kakiwari,* an inverse process of creating lines by leaving a thin black area in reserve; and *tsukegaki,* brushing raised lines of lacquer over a *maki-e* design. The theme of the design on this sake bottle, limited to a concise, elegant presentation of autumn grasses, is a typical expression of Momoyama-period aesthetics. MA

156. *Sword case with design of clematis vine and checks*

Edo period (1615–1868), 17th century
Kōdaiji *maki-e*; black lacquer with gold *maki-e* and inlaid mother-of-pearl and silver foil
L. 108.6 cm (42¾ in.)
Florence and Herbert Irving Collection

This lacquered sword case, arched slightly to follow the shape of the sword, is a rare surviving example; cloth sword bags are much more common. A beautifully decorated case such as this would have been used to carry a sword on a special occasion, perhaps at the procession of a powerful daimyo.

Spirals of flowering clematis vines cover the surface of the case and its cap. The flowers are rendered in flat sprinkled gold (*hiramaki-e*) with silver foil inlays (*kanagai*) at their centers. The designs of the clematis leaves vary. Some show gold veins over gold *hiramaki-e* leaves, others gold outlines and veins against black ground. Several of the leaves are in gold *hiramaki-e* with black veins left in reserve (*kakiwari*). Finally, mother-of-pearl inlay was used for the backs of the leaves. The result is a naturalistic representation of the elegant clematis, the vines seeming to gently stir in an evening breeze. The checkerboard of gold *hiramaki-e* and black at the narrow end suggests a fence on which the clematis vines rise.

The clematis was probably introduced into Japan from China during the Muromachi period (1392–1573), although it is also widely believed that the flower arrived in the middle of the seventeenth century.[1] It became a popular motif in arts of the Momoyama and early Edo periods, including Kōdaiji lacquerware and paintings on the sliding panels dated 1631 at the Tenkyūin subtemple of Myōshinji in Kyoto.[2] Here the scrolling clematis vine with large flowers creates a visually striking image, juxtaposed as it is with the geometric pattern—a combination typical of early-seventeenth-century design. MW

1. Nishiyama et al. 1985, pp. 17–20.
2. N. Tsuji 1967, pp. 38–45.

Tsujigahana Textiles and Their Fabrication

The textiles, ceramics, and lacquered objects presented in this catalogue embody the aesthetic spirit of one of the most vibrant eras in Japanese history.[1] Dynamic combinations of bold geometric patterns and delicate floral motifs give expression to a sense of design that is shared across media. Garments, dishes, and lacquered boxes of the period often have in common a design field bisected by a zigzag line into discrete sections resembling interlocking lozenges, the two sections being further distinguished by contrasting ground colors in the *katami-gawari* (alternating sides) style. Ink-painted floral representations burst forth in the spaces between dyed areas of the textiles (cat. no. 164), but, like the design motifs on Kōdaiji-type lacquer (cat. no. 143), rarely transgress their compositional borders. The interplay of stylized floral and geometric designs found on many *tsujigahana* textiles, with their eye-catching colors ranging from dark greens to subtle shades of red, reverberates as well in the decorative schemes of Oribe ceramics (cat. no. 67).

Translated literally as "flowers (*hana*) at the crossroads (*tsuji*)," the term *tsujigahana* evokes images of flowers blossoming amid intersecting pathways, and just such a combination of motifs is visible on many textile fragments (cat. nos. 163, 164). Thus the term itself emphasizes the design rather than the techniques used to produce it. While a few documentary sources of the Muromachi (1392–1573) and Momoyama (1573–1615) periods contain the word *tsujigahana* in descriptions of garments, whether it is used to refer to a specific motif, a dyeing technique, or a color is not clear.[2] Uncertain about the original meaning of the term, twentieth-century scholars and collectors redefined *tsujigahana* as a textile technique. The word is now used to signify a type of textile characterized by stitch-resist dyeing and ink painting on a lightweight, plain-weave ground, often further embellished with gold-leaf imprinting and embroidery. The current interpretation is thus a modern construct that conflates an enigmatic sixteenth-century term with a twentieth-century technical definition.[3]

By the mid-twentieth century the term had come to be linked to a specific group of sixteenth-century fragments of unknown provenance with the above-mentioned characteristics. Eventually, the category of *tsujigahana* broadened to encompass not only those fragments but also resist-dyed and ink-painted garments previously owned by famous military men such as Toyotomi Hideyoshi (1536–1598; fig. 37), Uesugi Kenshin (1530–1578), and Tokugawa Ieyasu (1543–1616).[4] This modern interpretation of *tsujigahana* precipitated a shift to scholarship focused on whole garments owned by famous men and consequently distorted our view of the *tsujigahana* garments that survive in fragmentary form, which were worn by women and young boys. By reassembling garments from these disparate fragments and tracing the historical use of the term *tsujigahana*, we can begin to recover an understanding of the clothing owned by a significant segment of the upper strata of sixteenth-century society.

Many of the textile fragments presented in this catalogue have a complex set of histories acquired over four hundred years. Subjected in many cases to a series of alterations, these fragments have served multiple functions and have had various meanings and values ascribed to them. They all once existed as garments, probably worn by the highest-ranking members of sixteenth-century society. Subsequently the garments were disassembled, and fragments survived as coveted objects in the hands of individual collectors. Today the fragments again share a common history through their classification by modern scholars as *tsujigahana*.

Fig. 37. Warrior's coat owned by Toyotomi Hideyoshi, Momoyama period (1573–1615), late 16th century. Silk, 115.2 x 115.8 cm (45⅜ x 45⅝ in.). Kyoto National Museum

The Production of a *Tsujigahana* Garment

A lustrous, supple surface is essential to the successful execution of the fine stitch-resist-dyed and delicate ink-painted designs typical of *tsujigahana*. Using premium silk threads, weavers mastered the art of producing a luminous, lightweight plain-weave fabric of unglossed warps and glossed wefts (*nerinuki*). A roll of cloth approximately 16 inches wide and 10 yards long was first cut into seven sections—two body panels, two sleeve panels, two front overlaps, and a collar. These sections were then basted together to form a T-shaped garment.[5] The overall design, outlined on the garment with a brush in a fugitive blue dye, indicated the areas to be dyed and painted.

An intricately balanced combination of resist dyeing and ink painting became the hallmark of *tsujigahana* textiles. While both techniques had existed within the Japanese textile designer's repertoire since at least the Heian period (794–1185), sixteenth-century dyers achieved new heights of technical skill with stitch-resist dyeing, creating ever sharper and clearer lines that set off the decorative elements from the background.

For stitch-resist dyeing (*nuishime shibori*), a skilled artisan outlined each individual motif with closely placed stitches, picking up only a few strands of silk at a time. The outlining threads were then carefully pulled to gather the fabric together into a kind of pouch, which was completely bound with an impermeable, thick thread, usually of bast fiber. In another resist technique for larger motifs, the outline was stitched and gathered and then the area was covered or capped (*bōshi shibori*) with a bamboo sheath to prevent dye penetration. For accents, dyers utilized the fawn-spot dyeing (*kanoko shibori*) technique, in which tiny, successive sections of cloth were tied and bound before dyeing, yielding uniform white spots that resemble the speckled coat of a fawn. After each of these resist-dye preparations, the fabric was immersed in the dye bath; any protected areas would remain white. For colored motifs, immediately surrounding areas were shielded to remain undyed, and only discrete sections of the cloth were dipped in the dye. The resist-dyed areas were complemented by stylized motifs and pictorial vignettes rendered in fine hand-drawn ink lines (cat. nos. 166–68) that bear remarkable similarities to those found in ink-painted handscrolls of the period (cat. no. 115).[6]

Although Kyoto was the center of textile manufacture throughout much of Japanese history, sixteenth-century references point to the port city of Sakai (now a city south of Osaka) as a possible locus of *tsujigahana* production. A record from the Aguchi Shrine in Sakai dated 1535 lists a shop by the name of Tsujigahana.[7] An entry from the diary of Nishinotōin (Tokiyoshi; 1552–1639), dated 1593, indicates that aristocratic women from his household received unlined *tsujigahana* garments as well as gold-leaf-imprinted garments, robes dyed red, and a variety of dishes from a man named Kamo in Sakai.[8]

From the late fifteenth through the sixteenth century, access to raw materials and technological expertise together with the existence of wealthy consumers enabled Sakai to become a satellite of Kyoto-based craft and textile production. When the Ōnin wars (1467–77) destroyed much of Kyoto, including its traditional weaving centers, many weavers and dyers moved their workshops to Sakai. Imported raw-silk thread, woven goods, dyestuffs, and weaving technology, transshipped through Sakai to other regions, probably inspired local textile artisans to create novel products. Released from the strictures of a guild system that had catered to religious institutions and the court aristocracy, dyers and weavers based in Sakai now found alternative consumers in recently empowered military families and affluent merchants. Political, economic, and social realignments thus provided new stimuli for the production and consumption of innovative textile designs in this center.

The manufacture of *tsujigahana* was dependent on access to raw materials and skilled artisans, and its continued development relied on a wealthy consumer base. The pattern of rise and decline of *tsujigahana* production appears to mirror that of Sakai's prosperity as a trading port. When the political center shifted from nearby Kyoto to the city of Edo (modern-day Tokyo) in the early part of the seventeenth century, so did the consumer demand for textile products. The national seclusion policy banning Christianity and

most foreign trade, instituted in 1639, further curtailed Sakai's role as a thriving port city. Waxing and waning with the fortunes of Sakai, the production of *tsujigahana* garments flourished in the sixteenth century and faded by the early seventeenth century.

The Multiple Functions of *Tsujigahana* Fragments

Originally designed as clothing, *tsujigahana* textiles now survive in fragmentary form as cultural artifacts. Historically, in Japan as in other parts of the world, silk clothing was reused rather than discarded. Many of the extant *tsujigahana* textile fragments were initially produced as secular garments to be worn by elite women and adolescent boys.[9] Donated to temples upon the death of their owners, these garments were reconfigured into Buddhist vestments, altar cloths, banners, or mountings for memorial portraits.[10] During the late nineteenth century, when the government mandated the separation of the Buddhist and Shinto religious traditions, Buddhist temples lost the protection and financial support of the state. Dire economic circumstances compelled many temples to sell their treasures, including the luxurious textiles that once decorated their halls and altars. These sacred textiles emerged from their religious sanctuaries and circulated as collectible items in the antiques market.

The renowned antiques dealer Shōjirō Nomura (1879–1943) was one of many collectors who eagerly purchased these newly available altar cloths and banners.[11] He carefully unstitched the sacred cloths and in some cases removed linings inscribed with the names of the donor, the deceased, the temple, and the date and circumstances of donation.[12] Nomura's interest lay primarily in reconfiguring the fragments into some semblance of their original garment format. For the display of the reconfigured kimonos, Nomura turned for inspiration to a type of seventeenth-century screen painting known today as *tagasode byōbu* (Whose sleeves? screens; see cat. no. 131). He designed a two-panel folding screen, covered it with gold-leaf paper, then crafted and attached a lengthwise slice of a rod to the sumptuous gold background so that it resembled a

Fig. 38. Textile fragment from a garment owned by Yodogimi, Momoyama period (1573–1615), late 16th century. Silk, 132.5 x 39 cm (52 1/8 x 15 3/8 in.). Inscribed "Fushimidono." Marubeni Collection, Tokyo

lacquer rack for hanging kimonos (cat. nos. 157, 169, 172). Nomura next pasted the textile fragments to the screen, strategically positioning them as if draped over the rack to achieve a tromp l'oeil effect. So seamless was Nomura's piecing together of fragments that only upon close examination do slight breaks in patterns or patched areas become apparent.

The transformation of *tsujigahana* cloth from secular garments to sacred textiles and ultimately collectible objects highlights a sixteenth-century social practice that contributed to the fragmentation of women's garments. Whereas a man's garments might be preserved as an heirloom, when a woman died her treasured garments were often donated to a Buddhist temple as payment for her memorial service. Only two sets of extant *tsujigahana* fragments have been linked to specific women. The mountings of three hanging scrolls preserved at Zuisenji, Kyoto, were purportedly made from garments once owned by women associated with the household of Toyotomi Hidetsugu (1568–1595).[13] Among another group of fragments, one bears the inscription "Fushimidono," which is thought by some scholars to refer to Toyotomi Hideyoshi's principal consort, Yodogimi (1567–1615).[14] The scattered remains of Yodogimi's fragmented garment (fig. 38) stand in stark contrast to Hideyoshi's grand outer robe, preserved intact (fig. 37).

Significantly, many of the *tsujigahana* textiles that survive as fragments display motifs of flowers and intersecting pathways or crosses. Such designs were cited by the essayist Ryūtei Tanehiko (1783–1842) as the very ones referred to by the term *tsujigahana*.[15] Perhaps Tanehiko based part of his theory on manuals written by the shogun's advisers that describe *tsujigahana* garments as appropriate for women and for boys under the age of thirteen but unsuitable for adult men.[16] If a design incorporating flowers at the crossroads is understood to be the defining motif of *tsujigahana,* then it can be recognized as the category of textiles worn principally by women and young men, as described in sixteenth-century documents, identified by inscriptions, and depicted in memorial portraits (cat. nos. 113, 114).

Women dressed in garments decorated with geometric and floral motifs reminiscent of those found in *tsujigahana* fragments appear in sixteenth-century paintings, as seen in the portrait of an unidentified woman in the Museum Yamato Bunkakan, Nara.[17] The cloud forms floating among the delicately painted flowers that decorate her garment draw on a visual vocabulary widely circulated during the late sixteenth century (cat. no. 162). Her garment decorated with motifs of crosshatched patterns and floral motifs reinforces the textual evidence that *tsujigahana* was worn by women.[18] A memorial portrait of Shinohara Kazutaka's wife, dated to 1598, has a mounting comprising fragments from at least two different garments (cat. no. 113).[19] Decorated with geometric patterns and floral motifs in stitch-resist dyeing and ink painting, the mounting (possibly taken from a garment owned by the deceased) echoes the color scheme and motifs of the garment worn by the anonymous woman depicted in the Yamato Bunkakan painting. Both portraits offer a glimpse of women wearing *tsujigahana* garments, of which only fragments have survived the vicissitudes of time.

The fabrication of *tsujigahana* garments, their subsequent fragmentation, and the entangled histories of both are processes that began more than four hundred years ago. Today, *tsujigahana* fragments serve as a catalyst for reconstructing garments and the lives of the women who wore them.[20] Examination of the Fushimidono fragment (fig. 38) and other textiles of similar design has enabled a team of textile researchers, weavers, and dyers to create a modern reproduction of the original sixteenth-century garment.[21] Its brilliant green and red hues accented with ink-painted floral motifs allow us to once again appreciate the vivacious splendor of this woman's *tsujigahana* garment.

Terry Satsuki Milhaupt

1. The author gratefully acknowledges the assistance of Monica Bethe, Karen L. Brock, Soyoung Lee, Elizabeth A. Oyler, and Judith G. Smith in the preparation of this essay.
2. Toshiko Itō discusses textual references to *tsujigahana* in "Defining Tsujigahana." T. Itō 1985b.
3. Oyama 2002, pp. 129–31.
4. See Tokugawa Art Museum 1990.
5. Kamiya 1971, p. 34.
6. See Thompson 1984, pp. 124–25; T. Itō 1985b, pp. 90–92.

7. *Aguchi jinja monjo*; in *Sakai-shi shi* 1929–31, vol. 4, p. 164.
8. *Tokiyoshikyō ki*; T. Itō 1985b, pp. 21–22.
9. In sixteenth-century documents regulating official dress, boys under the age of fifteen and men over the age of sixty were often grouped together with women.
10. For examples of ritual textiles bearing inscriptions, see National Museum of Japanese History 1997.
11. See Paul 1984, pp. 15–19.
12. According to Alex Kerr (1984, p. 192), "A remarkable discovery was made in 1982 while researching *Kosode: 16th–19th Century Textiles from the Nomura Collection*. A box containing inscriptions evidently cut from the linings of *kosode* was found among the Nomura family's property. These fragments of tattered silk record in near-illegible script the provenance of certain textiles in the collection. Nomura, in the process of reassembling the robes and mounting them on screens, had saved the inscriptions but, oddly enough, never published them."
13. See Imanaga 1975, pp. 66–73, figs. 74, 75.
14. See Kawakami 2002, pp. 12–17, figs. 5–7.
15. Ryūtei 1975, pp. 279–81. See also T. Itō 1985b, pp. 191–93.
16. See Ise 1959, p. 585; T. Itō 1965, pp. 9–10.
17. Tazawa 1998, pp. 17–19, fig. 43.
18. The dedicatory inscription that usually appears in the top portion of the portrait was cut off, possibly when the painting was removed from the memorial chapel.
19. In his study of the proliferation of female portraiture in the late sixteenth through the early seventeenth century, Hiroyoshi Tazawa briefly discusses the relationship between women's inheritance and property rights and their ability to erect mortuary temples; see Tazawa 1998, p. 34. For a discussion of the function of mortuary temples within the Daitokuji complex, see Levine 1997, pp. 52–63. According to Levine (p. 59), "[m]any sites, like the subtemple Hōshun'in, were built by and for women."
20. For examples of garments reconfigured from altar cloths, see Kyoto National Museum 1999a, nos. 7, 8, 11, 53, 62.
21. Kawakami 2002, pp. 2–7.

157. *Textile fragments, mounted as* kosode *on a modern screen*

Textiles: Momoyama period (1573–1615)
Screen, by Shōjirō Nomura: before 1934
Two-panel folding screen; plain-weave silk with resist dyeing and ink painting, and lacquer, on gilded paper
168 × 185 cm (66 1/8 × 72 7/8 in.)
National Museum of Japanese History, Sakura, Chiba prefecture

In the lower right quadrant of this two-panel screen, fragments from at least two different garments have been positioned to appear as if whole garments were draped over a lacquered rack. The front section of a garment decorated with white floral sprays against a purple ground is partially concealed by another garment with white horizontal bands that separate its rust-brown-and-white checks from the floral motifs on a light green ground. This screen is one of approximately a hundred such examples (known as *kosode byōbu*) made with centuries-old textile fragments by the dealer and textile collector Shōjirō Nomura (1879–1943). Nomura was inspired by *tagasode* (Whose sleeves?) screens with painted depictions of clothing (see cat. nos. 131–34).

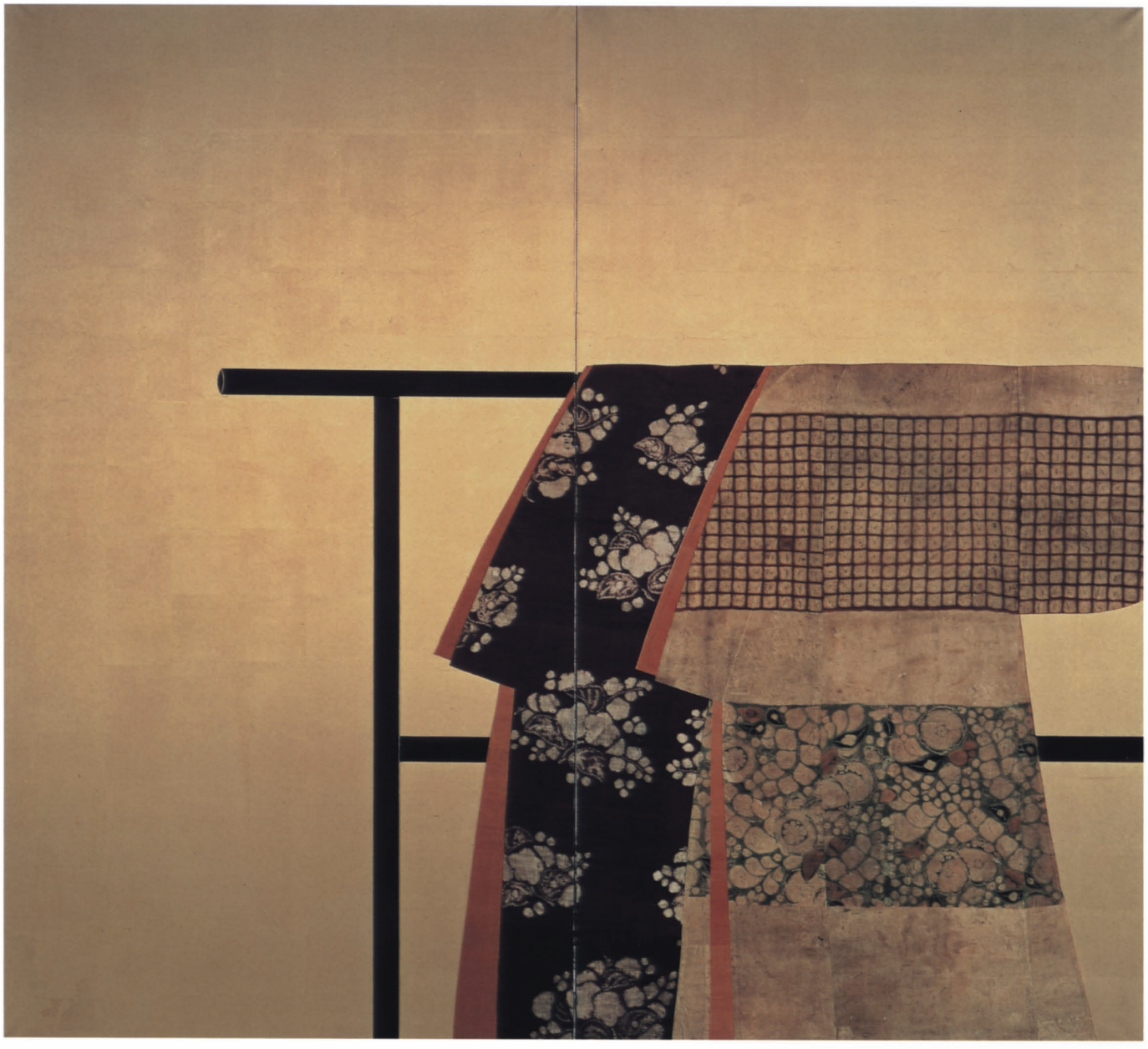
On the garment at the left, capped and stitch-resist dyeing were combined to produce the evenly spaced floral sprays; the veins of the leaves and some of the flower stems were executed with a single line of stitch-resist dyeing. Although dyers of the late sixteenth and early seventeenth centuries reached the height of technical skill in their ability to delineate the sharp, crisp outlines of individual motifs, the stitch-resist dyeing technique precluded the distinct depiction of the internal details of flowers. It is therefore not possible to definitively identify the plant or flower represented, although some scholars have noted a resemblance to plum blossoms, cherry blossoms, or paulownia. Other collections contain fragments of similar design, which perhaps belonged to the same original garment.[1] Paintings from the Momoyama period depict figures wearing garments closely related in color, patterning, and composition. *Maple Viewing at Mount Takao,* a screen by Kano Hideyori (d. ca. 1576) in the Tokyo National Museum, traditionally dated to the late sixteenth century, depicts a kneeling figure wearing a garment decorated with floral sprays on a purple ground.[2] In an early-seventeenth-century painting of women engaged in weaving and dyeing, one woman languidly reclining behind a loom as she works on a stitch-resist dyed textile wears a garment of similar color and design.[3]

The robe at the right on this screen, mounted to appear to be a single *kosode*[4] of unified design, actually incorporates fragments from different sections of a garment. In the checked upper section, executed in stitch-resist dyeing, many of the bast-fiber threads used to outline each individual square remain embedded in the fabric, attesting to the difficulty of removing the stitches without damaging the richly dyed cloth. Toward the left, one square was not securely tied off, allowing the dye to penetrate within the square outline. Visually, the design appears simple. Technically, such close placement of a repeated pattern—which, depending on the mordant and dyestuff, may require several immersions in a dye bath—increases the difficulty of achieving a perfectly executed square.

In the lower section of the *kosode* at the right, stylized wisteria, camellias, and reeds become entangled within a horizontal band of light green. Each individual petal and flower was outlined in stitch-resist, immersed in an indigo dye bath, and then top-dyed with yellow to create the subtle light green background. After individual leaves were dyed dark blue and yellow, fine black-ink lines were added to complete the internal details of individual flowers. Nomura has skillfully concealed a vertical seam near the center of this section by pasting cutouts of floral petals across the break in the pattern. This addition of dark yellow and dark blue accents enlivens the design of predominant white petals.

A fragment of similar design with a contiguous band of white on one edge, preserved in the Nezu Institute of Fine Arts, Tokyo, suggests that the checked section, the white band, and the floral motifs on the light green ground were originally part of a single garment.[5] In addition, two triangular fragments, one with a dark-brown-and-white checkered pattern and another with floral motifs on a light green ground, are preserved in the Kanebō Textile Museum, Osaka.[6] If reassembled, these disparate fragments would probably constitute part of a single robe with alternating blocks of patterned areas in a typical sixteenth-century composition referred to as *dangawari.*

An inscription pasted to the back of this screen reads: "The third year of Kanbun [1663], *shaku* Myōsai, the twenty-sixth day of the third month, Hira Gorōbei."[7] It was noted in the introduction to this section that Nomura collected altar cloths and banners



made of *kosode* that had been donated to Buddhist temples. He unstitched them and removed their linings, but unfortunately he did not keep detailed records of the individual fragments and their inscriptions. Even if it could be ascertained that the inscription here belonged to one such set of fragments, it would only indicate the latest possible production date of the fabric. TSM

1. For other examples, see Imanaga 1975, fig. 53; Kirihata 1983b, pl. 12; T. Itō 1985b, pl. 26; Kirihata 1990a, no. 1; Tokugawa Art Museum 1990, no. 14.
2. See H. Suzuki 1994, pp. 22–27. Suzuki's description of the textiles in this screen is based in part on Kirihata 1977, pp. 130–33.
3. Kobayashi 1997, pl. 11.
4. For an explanation of the *kosode*, see cat. no. 161.
5. Tokugawa Art Museum 1990, no. 13.
6. Kawakami and I. Nagasaki 1985, nos. 14, 15; Ishikawa Prefectural Museum of Art 1999, no. 74.
7. For a discussion of this inscription, see Ishimura and Maruyama 1988, pp. 47–48; National Museum of Japanese History 1997, p. 84.

158. *Textile fragment with floral clusters and sprays of wisteria*

Momoyama period (1573–1615), second half of the 16th century
Plain-weave silk with resist dyeing
59 × 39.3 cm (23 1/4 × 15 1/2 in.)
Museum of Fine Arts, Boston, Special Chinese and Japanese Fund 35.1936

Simplicity itself, this textile bears a pattern of scattered floral clusters and sprays of wisteria in white against a deep purple ground. The leaves are presented in outline, while the blossoms and buds as well as the dewdrops on the leaves are reserved as solid white shapes. Many collections house fragments with similar coloration and motifs represented in the same conventional manner,[1] including pieces in a *kosode* screen (cat. no. 157, left) that feature floral clusters but not sprays of wisteria. Additionally, a large number of Momoyama-period textiles with more complex dyed and painted designs incorporate passages of floral patterns like these reserved in white on a purple ground (cat. nos. 162–64).

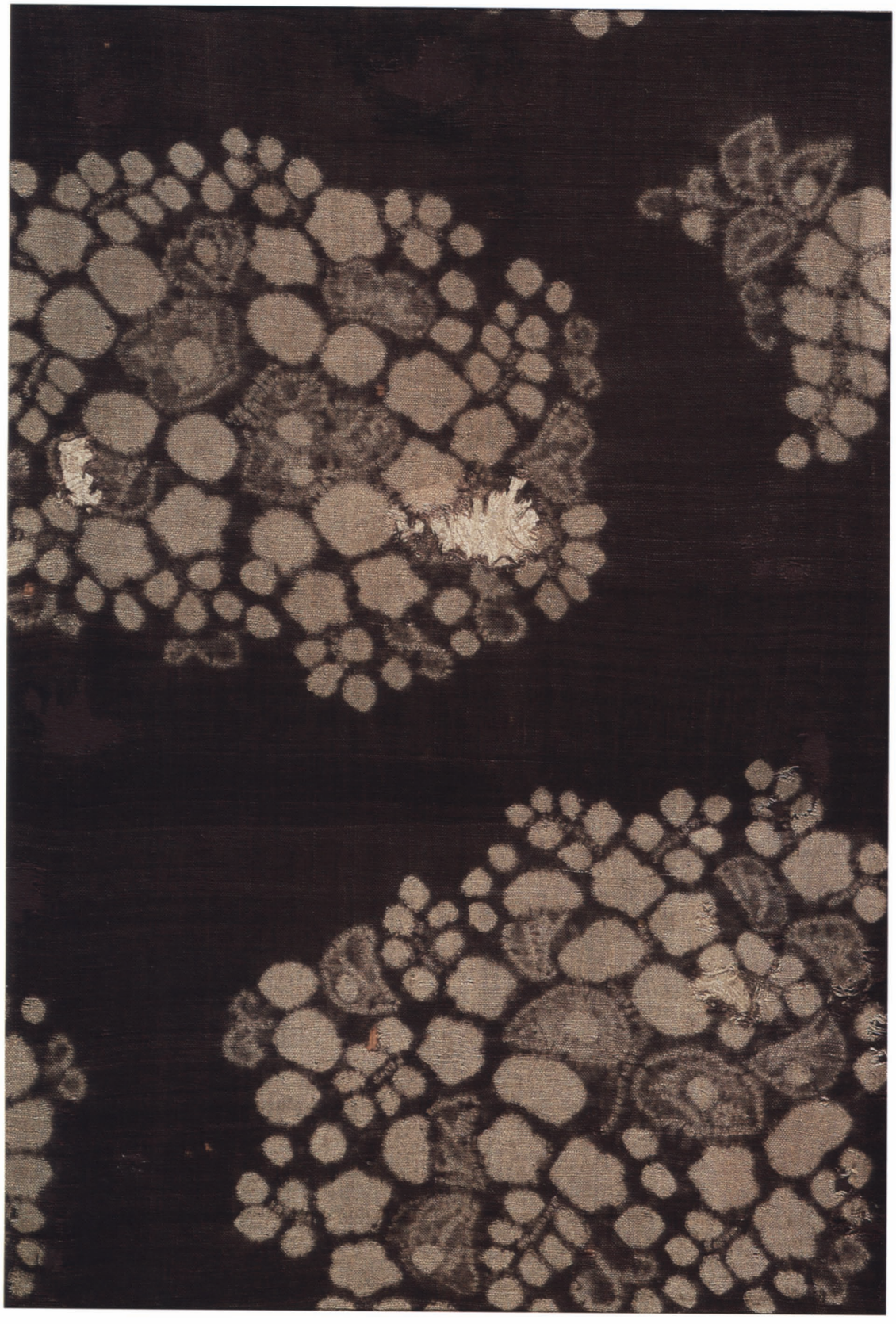
The textile itself offers few clues to its original use. However, the Tokyo National Museum's screen painting by Kano Hideyori, *Maple Viewing at Mount Takao,* shows a woman in a *kosode* with a pattern of wisteria sprays in white on a purplish brown ground.[2] Perhaps women of the second half of the sixteenth century wore garments made from textiles like this fragment for festive occasions, such as the viewing of brilliant autumn foliage.

Technically, the fragment both deviates from and conforms to the traits typical of *tsujigahana* textiles. The plain-weave ground appears to have been made from spun silk, which lends it the soft glow and slightly uneven texture of pongee (*tsumugi*), while most *tsujigahana* textiles have a ground of *nerinuki,* a plain-weave fabric made of reeled silk with unglossed warps and glossed wefts. On the other hand, the use of hemp threads to bind motifs tightly to protect them from the dye during the stitch-resist-dyeing process is typical of *tsujigahana* textiles, and a few short hemp threads, notoriously hard to remove, remain here as evidence that this characteristic method was used.

Finally, unlike similar purple-and-white textiles mentioned here, the present fragment preserves a selvedge-to-selvedge width.

JD

1. Among these are the Tabata collection, which includes two small pieces with partial floral clusters (Kirihata 1990a, no. 1); an unidentified collection that has a fragment with a pattern of sprays of wisteria (Kirihata 1983b, pl. 12); and another unidentified collection that possesses a fragment with a design of floral clusters very similar to the one in cat. no. 157, left (T. Itō 1985b, pl. 26).
2. T. Itō 1985b, pl. 80, shows a relevant detail of the painting. The woman in question is at the right in the detail.



159. *Textile fragments with shells, plum blossoms, buds, and leaves*

Momoyama period (1573–1615), late 16th century
Plain-weave silk with resist dyeing and ink painting
57.5 × 39.7 cm (22 5/8 × 15 5/8 in.) overall
Private collection

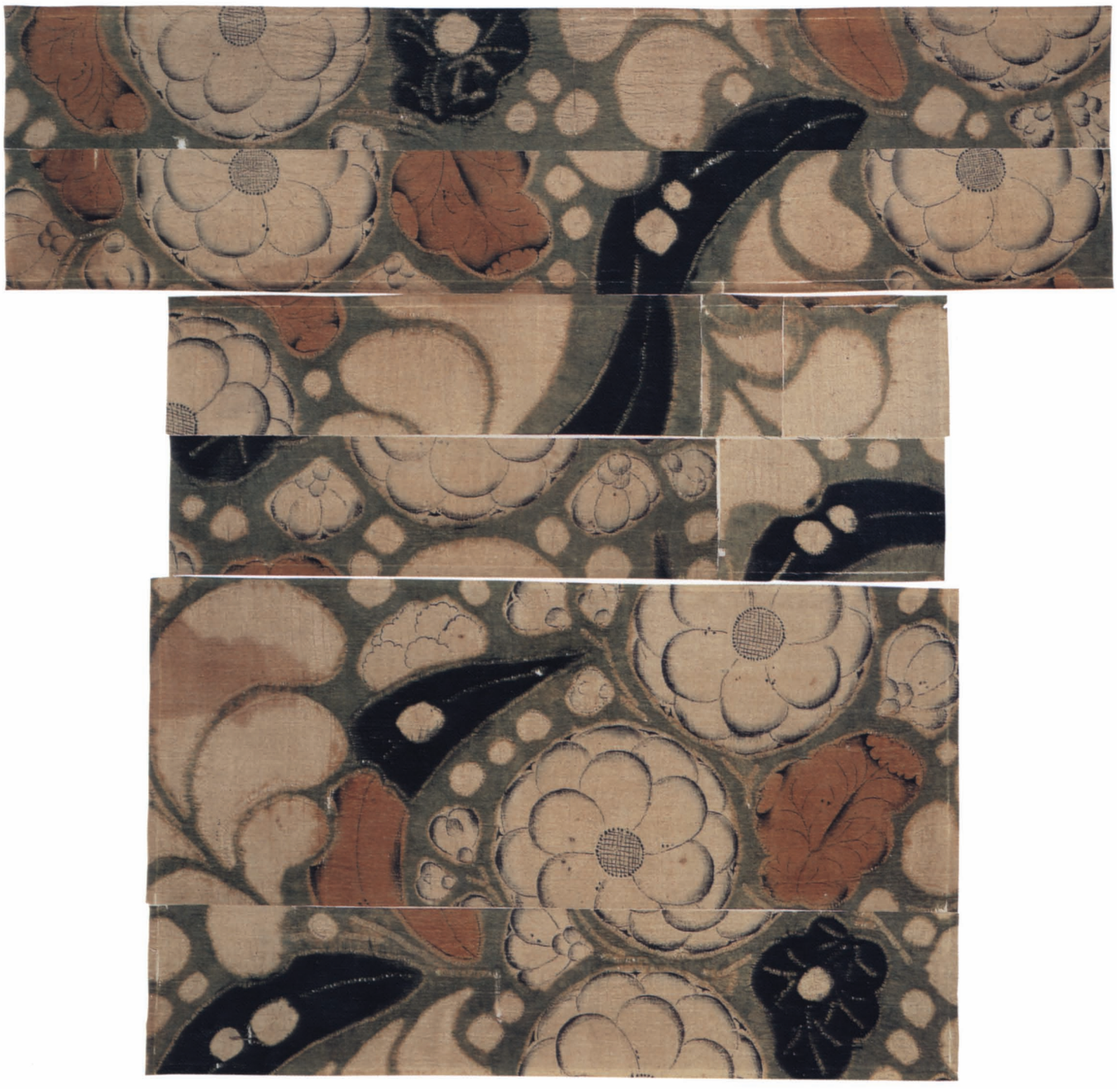
The variegated shades of green combined with blue and yellow on these and other fragments (cat. nos. 161, 172) result from limitations imposed by the dyeing process. Although the color green is characteristic of trees and plants, a naturally occurring green dyestuff does not exist. Shades of green in textiles are therefore produced by top-dyeing yellow (derived from miscanthus or phellodendron) and blue (extracted from one of many varieties of indigo).[1] In the present fragments, yellow outlines are clearly visible, particularly around the dark green motifs.

The character of available materials may have contributed to the blurred outlines and naively rendered ink-painted details of this fragment. The structure of the ground fabric, a loosely woven plain weave of relatively uneven silk, may have allowed the dyes to penetrate through the stitched and gathered edges of the motif. Or perhaps this piece represents an early attempt, made before the dyers had perfected the ability to create sharp, crisp outlines with the stitch-resist dyeing technique. The rough texture of this example (in contrast to the smooth surface of glossed silk) probably made it difficult for the painter to execute steady, unbroken, and refined ink brushstrokes. Alternatively, the differences in style may simply represent a regional aesthetic preference. Technically, these fragments are similar to a temple banner dated 1530, now in the Kyoto National Museum.[2]

The eight strips of fabric constituting this piece once served as the mounting of a hanging scroll. The thick white threads knotted at the lower ends of the two narrow, approximately one-inch-wide strips at the far right indicate that these strips served as the decorative ties suspended from the upper section of the hanging scroll.

TSM

1. Bethe 1984a, pp. 65–66; Bethe 1984b, pp. 202–3.
2. T. Itō 1985b, pp. 129–30, pls. 96, 97, 100, 101.



160

160. *Textile fragments with chrysanthemums and leaves*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
38.5 × 40.9 cm (15 1/8 × 16 1/8 in.) overall
Private collection

The condition of these textile fragments challenges the viewer to envision their once fully formed leaves gracefully bending under the weight of dewdrops and their chrysanthemums bursting forth in full bloom. In color and motif these six pieces closely resemble the fabric of garments worn by adolescent boys depicted in memorial portraits.[1] Obviously cut and reassembled from one larger length of cloth, possibly a *kosode,* these fragments were subsequently used as a mounting for a painting.

Many *tsujigahana* textiles, including the ones shown here, employ standardized motifs, dye colors, and techniques (stitch-resist dyeing and ink painting). These similarities may suggest that the examples are all products of the skilled craftsmanship of a single workshop.[2] Yet individual sets of fragments are distinguishable by subtle differences in the positioning of motifs, by the selection of particular background colors and surface patterning, and by the way individual design elements are combined across the width of the fabric.[3]

TSM

1. See Tokugawa Art Museum 1990, nos. 52, 53.
2. T. Itō 1985b, p. 107.
3. Compare with Kirihata 1983b, pls. 34, 35.

161. *Textile fragment with cherry blossoms, wisteria, irises, and interlocking lozenges*

Momoyama period (1573–1615), late 16th century
Plain-weave silk with resist dyeing and ink painting
45.5 × 22 cm (17 7/8 × 8 5/8 in.)
Private collection

Rows of interlocking notched lozenges outlined in dark green are arranged obliquely between areas patterned with cherry blossoms, wisteria, and irises on this textile fragment. The lozenges, flowers, and leaves were made with a combination of stitch-resist and capped-resist dyeing. A single line of stitch-resist dyeing was used for the stems of the wisteria branches and the veins of the leaves.[1] Ink painting described the interior and underside views of the individual cherry blossoms.

This fragment reflects the way that sixteenth-century aesthetic tastes traveled across various media. There are many similar examples of geometric patterns counterbalanced by floral motifs unifying a design space with dramatic effect. The same composition and combination of design elements bifurcated into two distinct sections by a zigzag line appear on many Oribe ceramics (cat. nos. 67, 73) and Kōdaiji-type lacquerwares (cat. no. 153). The dark green ground of this textile, produced by dyeing sequentially in blue and yellow, mimics the green glaze of Oribe ceramics.

Matching this fragment with another of similar design in a private collection[2] suggests that the two probably were part of a single garment, known as a *kosode,* with designs strategically positioned at

the shoulder and hem in the *katasuso* style (see cat. no. 114). In many extant examples of *katasuso,* the midsection is undecorated, perhaps as a result of practical requirements.[3] Worn in the Heian period (794–1185) as an undergarment by aristocratic women and as everyday clothing by commoners, the *kosode* (the prototype for the kimono) gradually emerged as an outer garment favored by members of the military and aristocratic families. When the *kosode* was worn under another garment, only its visible areas required decoration. If, for example, the outer garment was worn off the shoulders during warm weather, the upper portion of the inner garment would become the focus of attention. Likewise, as the lower front section of the outer garment flapped open when the wearer walked, the hem of the undergarment was revealed. Therefore, dyers initially concentrated their design efforts on the shoulder and hem areas of the *kosode* as it made the transition from inner garment to outerwear.

TSM

1. For the technical description of stitch-resist and capped dyeing, see page 320. See also Wada, Rice, and Barton 1983 for a comprehensive survey of shaped resist-dyeing techniques.
2. Suntory Museum of Art 1980, no. 62; Kirihata 1983b, pls. 27, 28; Kawakami 1993, pl. 11.
3. Kitamura 1977, p. 64.

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162. *Textile fragments with interlocking lozenges, reeds, wisteria, and paulownia*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
42.5 × 13.2 cm (16 3/4 × 5 1/4 in.); 37.6 × 2.9 cm (14 3/4 × 1 1/8 in.); 36.9 × 2.7 cm (14 1/2 × 1 in.); 37.5 × 4.9 cm (14 3/4 × 1 7/8 in.)
Private collection

At first glance, the similar designs, colors, and technical execution of these four fragments suggest they were once part of the same textile object. Microscopic examination of the fabrics' structure and materials, however, reveals that the silk used to weave the three narrow vertical strips at the right differs markedly from that of the wider fragment on the left. Since a *kosode* was cut from a single roll of cloth, it is unlikely that all four fragments were once part of the same garment.

Many *tsujigahana* textile fragments display a combination of the elements seen here: standardized ink-painted cherry blossoms and wisteria, interlocked lozenges outlined in dark ink lines, and floral sprays of paulownia against a purple ground. This design combination may reflect either the signature style of a particular workshop or the aesthetic preferences of a specific patron. The paulownia crest is closely associated with the powerful Toyotomi family, and some scholars believe that garments bearing this motif were commissioned by the military leader Toyotomi Hideyoshi (1536–1598) or his nephew Toyotomi Hidetsugu (1568–1595).[1] This interpretation is supported by an overcoat traditionally ascribed to Hideyoshi that bears the signature paulownia crest in white against a purple background (fig. 37). TSM

1. See, for example, Yoshioka 1995, p. 40.

163. *Textile fragment with wisteria, paulownia, cherry blossoms, water plaintains, poem cards, and interlocking lozenges*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
75 × 39 cm (29½ × 15⅜ in.)
Kyoto Prefectural Library and Archives, administered by The Museum of Kyoto

Ink-painted wisteria, cherry blossoms, and strips bearing poems (poem cards) arranged in a zigzag pattern across the width of this fragment divide the cloth into distinct spaces. In some sections, a paulownia stands out against a purple ground enclosed within a lozenge. Elsewhere a single water plant floats against the backdrop of a fawn-spot-dyed section of light blue. Thickly outlined interlocking lozenges that dissolve into cloud forms at their lower edges constitute another section. Although the dark lines of the interlocking lozenges appear to be painted in ink, the evenly spaced needle holes along the edges of these lines suggest that they were initially dyed. Poem cards positioned at the turns of the flowing ink-painted design soften the jagged edges of the lozenges. Fluttering in the wind, the poem cards reveal their reverse sides, which carry views of willows, shells, waves, pine trees, and bamboo.

Certain characteristics indicate that this fragment served as the right half of a garment. In contrast to the paulownia that occupies the entire lozenge in the lower half of the fragment, the paulownia in the upper left section is confined to half a lozenge. The horizontal break in the dyeing that cuts this upper lozenge into two equal halves of contrasting colors and designs marks the shoulder line of the garment. The top half of this lozenge is decorated with wisteria, leaves, and a fully opened blossom, only half of which is painted. The collar of the finished garment probably covered the unpainted section of this floral motif, obviating the need to articulate the entire flower.

The fragment retains both selvedges, confirming a loom width of approximately 15 inches (38 cm), which is typical for this period. A fragment of similar design, possibly from the same garment, is preserved in the Kanebō Textile Museum, Osaka (cat. no. 164).

TSM

164. *Textile fragment with wisteria, paulownia, cherry blosssoms, water plaintains, poem cards, and interlocking lozenges*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
72.5 × 40 cm (28 1/2 × 15 3/4 in.)
Kanebō Textile Museum, Osaka

In this fragment, individual floral motifs, both painted and dyed, summon memories of specific seasons. Cherry and plum blossoms signify spring, wisteria blooms in late spring and early summer, water plaintains flourish during the rainy season, bush clover thrives in autumn, and bamboo grass grows throughout the year. Flowers and plants from all four seasons are thus depicted within the confines of a single fragment.

The sixteenth century represents a transitional moment in the use of garments to express seasonal associations. In the Heian period (794–1185), a combination of monochrome garments worn in layers alluded to a particular flower or plant associated with a specific season.[1] By the Momoyama period, these multiple robes had been transformed into one garment embellished with motifs representing several seasons. One example is an embroidered robe of the late sixteenth century that has a design space divided into quadrants, with snow-laden bamboo signifying winter; plum blossoms, spring; wisteria, summer; and maple leaves, autumn.[2]

When conjoined with another fragment of similar design (cat. no. 163), this piece formed part of a woman's garment.

TSM

1. For such color combinations, see S. Nagasaki 1998. For a description of the practice of layering garments in the Heian period, see Dalby 1993, pp. 217–69.
2. See Kyoto National Museum 1999a, no. 3.

165. *Textile fragments with checks, cherry blossoms, wisteria, and willow leaves*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
25 × 27.5 cm (9 7/8 × 10 7/8 in.) overall
University Art Museum, Kyoto City University of Arts

Originally part of a single garment and now mounted together, these two fragments form a tripartite design consisting of a stitch-resist-dyed purple and white checked pattern, ink-painted floral motifs, and a stitch-resist-dyed pattern of pendent white willow branches set against a red ground, now faded to a pale tan. The fabric is a type of plain-weave cloth known as *nerinuki*, which is made from a combination of unglossed warps and glossed wefts. Glossing entails boiling the silk yarn in an alkaline solution, usually ash lye, to remove the sericin extruded by the silkworm when it is producing the silk filament. Cloth woven from combined glossed and unglossed silks is lustrous and lightweight and makes a suitable ground for stitch-resist dyeing and ink painting.

The plants used to produce the dyes for the purple checks and the red background of the willow branches were traditionally associated with wealth and high rank. The difficulty of procuring the requisite raw materials and the complexity of the dyeing process contributed to the high value assigned specific dyestuffs. The purple dye is extracted from the root of gromwell (*murasaki* or *shikon*), a plant that grows in the wild but is difficult to cultivate, and the mordanting and aging of purple-dyed cloth involve months of preparation. The acquisition of sufficient amounts of red dye, which is derived from safflower petals (*benibana*), would have been equally expensive and labor-intensive.

A comparison with ten other fragments of similar design confirms the likelihood that all twelve fragments were once part of a single garment.[1] The garment was most likely donated to a temple and refashioned into an altar cloth, the triangular fragments being employed for the corners. Today, those ten fragments are preserved in the Honolulu Academy of Arts; the Tōyama Kinenkan Foundation, Saitama; the Tabata collection, Kyoto; the Nezu Institute of Fine Arts, Tokyo; and a private collection.

TSM

1. Milhaupt 2002, pp. 52–55.

166. *Textile fragment with wagtails among rocks*

Momoyama period (1573–1615), early 17th century
Plain-weave silk with resist dyeing and ink painting
18 × 17 cm (7 1/8 × 6 3/4 in.)
Private collection

Two wagtails float on the water behind a spit of rocks while another hovers just overhead. All three peer into the distance, beyond the fragment's left edge. The same striking subject, but with only one wagtail, appears on a dish of Gray Shino ware also in this exhibition (cat. no. 26). The ink-painted scene on this textile fragment is framed above by purple clouds and below by an ambiguous fawn-spot-dyed purple area. The latter shape, which can be interpreted as clouds, mist, a sandbar, or an island, is a common feature of textiles of the period (cat. no. 172).

The smaller of two fragments in the University Art Museum, Kyoto City University of Arts (cat. no. 167), mounted upside down with another fragment, depicts birds with features similar to those shown here. It retains its left selvedge and most likely formed a continuous scene, with the attention of all the birds focused on a now-lost lower section.

This fragment, those at the Kyoto City University of Arts, and one with hydrangeas in the Kanebō Textile Museum, Osaka (cat. no. 168), probably were once part of a single garment. TSM

167. *Textile fragments with flying birds, oxcarts, and purple mist*

Momoyama period (1573–1615), early 17th century
Plain-weave silk with resist dyeing and ink painting
27 × 21.7 cm (10 5/8 × 8 1/2 in.); 6 × 21.4 cm (2 3/8 × 8 3/8 in.)
University Art Museum, Kyoto City University of Arts

On the larger fragment, a band of purple mist, decorated with fawn-spot dyeing and a single blossom, separates two ink-painted scenes. The upper portion shows two birds (fanciful composites of a crane and a wild goose) flying toward the left. In the lower section, an oxcart facing toward the right selvedge carries an unseen woman whose sleeve drapes to the ground. A harness and two fluttering sleeves are the only signs of another cart and passenger hidden beneath the purple mist.

This fragment measures approximately half the loom width, which during this period was typically about 16 inches (40.6 cm). The branches of weeping willow in the lower left foreground and the bird's wings in the upper left corner suggest that scene continued across the width of the cloth.

The narrow strip of fabric above this fragment was mounted upside down, probably in an effort to align the two selvedges of the individual pieces. Although the wagtails drawn on it are only partially preserved, their head markings can be seen to match those of the birds on a fragment in a private collection in Kyoto (cat. no. 166). Another fragment, probably from the same original garment, is now in the Kanebō Textile Museum, Osaka (cat. no. 168).

TSM

168. *Textile fragment with hydrangeas, a landscape scene, and purple mist*

Momoyama period (1573–1615), early 17th century
Plain-weave silk with resist dyeing and ink painting
31.3 × 29 cm (12 3/8 × 11 3/8 in.)
Kanebō Textile Museum, Osaka

Similar in composition to the fragment with oxcarts and birds (cat. no. 167), this fragment is bisected into two distinct scenes by a band of fawn-spot-dyed purple mist. In the lower section, thatched huts secluded behind rolling hills and further camouflaged by trees suggest a quiet, remote setting. In the upper section, the thin stems of an elegant hydrangea bend under the weight of flowers in full bloom. The two motifs are in vastly different scales, each hydrangea blossom occupying the same amount of space as a single hut. Perhaps the intent was to suggest close-range and distant views.

The solid purple area at the right selvedge would have been hidden within the seam of the garment. Artisans employing fawn-spot dyeing, conscious that their labor-intensive efforts would be squandered on concealed segments of cloth, did not invest time in decorating such areas.

When this fragment is placed next to the ones with oxcarts and birds (cat. no. 167) and wagtails amid rocks (cat. no. 166), the impression is strong that the ensemble of ink-painted vignettes alluded to a literary or poetic theme. TSM

169. *Textile fragments, mounted as* kosode *on a modern screen*

Textiles: Momoyama period (1573–1615)
Screen, by Shōjirō Nomura: before 1934
Two-panel folding screen; plain-weave silk with resist dyeing and embroidery, and lacquer, on gilded paper
168 × 185 cm (66 1/8 × 72 7/8 in.)
National Museum of Japanese History, Sakura, Chiba prefecture

On a gold-leaf background, Shōjirō Nomura (1879–1943) positioned fragments from two types of garments from the Keichō era (1596–1615). On the left is a vibrant resist-dyed *kosode* with alternating red and white horizontal bands, and on the right, a somber dark brown *kosode* embellished with delicately embroidered and gold-leaf-imprinted motifs.

Undulating waves of red executed in stitch-resist dyeing against a white ground flow across the width of the garment on the left, dividing the design space into distinct sections. White bellflowers float within the red areas, and red camellias on branches with leaves dyed in blues and greens decorate the white ground. For added visual interest, the dyer created some of the camellias in the fawn-spot dyeing technique.

The motifs crossing the seam where the robe's front overlap joins the front panel do not match, confirming that Nomura pieced this garment together from fragments. Within each large vertical panel, there are breaks in the fabric where smaller pieces have been combined to produce the impression of a unified composition. To complete the upper left shoulder of the garment, Nomura used a plain-weave silk of a different type to which he pasted flowers and leaves cut out from another section of the garment. To create the illusion of movement, he fashioned a lining and inserted a small piece of fabric from the outer garment near the hem, so it appears that the other side of the garment flutters toward the viewer.

A hint of the original intensity of the red dye, now faded to a tannish brown, is evident in four horizontal strips in the upper section and two in the lower. These vibrant red bands also suggest the multiple functions of these fragments: the unfaded areas were once covered with the frame of a temple banner, and the underlying textile was therefore not exposed to the damaging effects of sunlight. As previously described (see page 322), garments were often donated to a temple upon their owner's death, after which they were cut up and reused as temple banners, altar cloths, or Buddhist vestments. The fragments here are particularly notable, for they were part of a single sixteenth-century garment that survives in three distinct formats: as a temple banner in the Kyoto National Museum, as fragments in the Tōyama Kinenkan Foundation, Saitama, and as elements of this decorative screen.[1]

The garment on the right, with its dark brown ground color and overall patterning of minutely embroidered floral motifs (chrysanthemums, wild pinks, plum blossoms, pines) and cloud patterns, represents an aesthetic popular in late-sixteenth- to early-seventeenth-century Japan. In this style, referred to as *jinashi* (without ground), every inch of space is embellished. The shape of the cloud patterns, which are made up of numerous small dots, is similar to those on the garment with fans (cat. no. 172) and is typical of late-sixteenth-century textile design. The amorphous dark brown areas were once filled with delicate designs printed in gold leaf. The outlines of these intricate patterns, apparent from the residue of the paste used to adhere the gold leaf to the fabric, offer a hint of this garment's original brilliance. TSM

1. Stinchecum 1984, no. 4; Ishimura and Maruyama 1988, no. 3.

170. *Textile fragment with lotuses*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing
52 × 40 cm (20½ × 15¾ in.)
Kanebō Textile Museum, Osaka

The visually uncomplicated design of colored lotuses scattered against a white plain-weave ground belies the complex dyeing techniques employed to produce this textile. Dyers combined stitch-resist and capped-resist dyeing to execute lotuses seen both in profile and from overhead. Remnants of bast-fiber threads outlining the white reserved areas within the colored fields are evidence of the use of the labor-intensive stitch-resist process to create the white dewdrops and the veins and internal structural pattern of the lotus.

Lotuses of similar shape and color appear on fragments in other collections (cat. no. 171), but it has yet to be determined if all such fragments, including the one shown here, came from a single garment. TSM

171. *Textile fragments with lotuses*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing
36 × 33 cm (14 1/8 × 13 in.); 88.5 × 13 cm (34 7/8 × 5 1/8 in.); 18 × 12.5 cm (7 1/8 × 4 7/8 in.)
Private collection

Blue, green, and red lotuses viewed from multiple perspectives form the main motif of this composite of fragments that presumably originated from the same textile object. Relatively large and bold in comparison to other decorative patterns used on garments of the period, the central red lotus measures almost 11 inches (27.9 cm) across its widest section and is obviously cut down from its original size.

Fragments with similar lotus designs are preserved in the Matsuzakaya Textile Center of Kyoto, the Kanebō Textile Museum, Osaka (cat. no. 170), and other private collections.[1] Stylized lotus patterns of similar color and shape also decorate one section of the outer border of an altar cloth in the Daiun-in, Kyoto, dated by inscription to 1624 and donated on behalf of a young boy.[2] The other three panels of the outer frame are dyed in stripes of red, light blue, green, and white. The brief inscription on the altar cloth does not indicate whether the textiles used to produce it came from a garment belonging to the boy. TSM

1. T. Itō 1985b, pl. 31.
2. National Museum of Japanese History 1997, p. 52.

172. *Textile fragments, mounted as a* kosode *on a modern screen*

Textiles: Momoyama period (1573–1615), early 17th century
Screen, by Shōjirō Nomura: before 1934
Two-panel folding screen; plain-weave silk with resist dyeing and ink painting, and lacquer, on gilded paper
168 × 185 cm (66 1/8 × 72 7/8 in.)
National Museum of Japanese History, Sakura, Chiba prefecture

Positioned in the lower right quadrant of a two-panel screen covered with gold leaf, a single light blue garment decorated with scattered fans, clouds, and arrowroot vines hangs from a lacquered rack. To decorate the garment, the motifs were first set out by means of the stitch-resist and capped-resist techniques; when the textile was immersed in an indigo dye bath, the motifs remained white. Next, each area that would appear as a white spot within the dark purplish brown fans was individually tied off and bound with a thick thread in the fawn-spot-dyeing technique. The white floral motifs within the purple cloud form at the center of the garment were outlined with stitches, gathered, and covered. When these sections, surrounded by shielding, were dipped into the dye bath to impart the purple color, the reserved dots and floral motifs remained white, creating patterns of scrolling vines, waves, mist, and floral designs on the fans. For the green cloud forms and petals of the arrowroot vines, the light blue ground fabric was overdyed with yellow. Finally, ink-painted accents created the Japanese pampas grass gently fluttering in the breeze within the white cloud form and the bones of the individual fans.

In this screen, Shōjirō Nomura's skillful juxtaposition of extant fragments is evident along the vertical seam where the front body panel of the *kosode* joins the front insert. Nomura cut out the left edge of the green fan, positioned upside down near the top of the front body panel, and the right edge of the purple fan near the bottom of the front insert, and then pasted them across the seam line. The green cloud above the latter fan is slightly smaller than the other cloud motifs, an indication that while the two resized and reassembled panels were sections of the same original garment, they may not have been joined as shown here. Nomura often exercised creative license and altered the design strategy of the original garment to produce his *kosode* screens. TSM

173. *Textile fragment with horizontal stripes, flowering plants, fans, snowflakes, clouds, and bellflowers*

Momoyama period (1573–1615)
Plain-weave silk with resist dyeing and ink painting
61 × 35 cm (24 × 13¾ in.)
The Metropolitan Museum of Art, New York, Purchase, Parnassus Foundation/Jane and Raphael Bernstein Gift, and Friends of Asian Art Gifts, 2002 2002.256

Probably once part of a *kosode,* this textile panel features four ornamented horizontal bands of alternating brown and white. A panel nearly identical to this one in color and design is preserved in a Japanese collection; the two were probably originally joined side by side at the back seam of the garment.[1]

The first brown band has at its top three bold horizontal stripes reserved in white and augmented by black ink, which outlines the two outer stripes and runs down the center of the middle one. Below are floral elements reserved in white against the brown ground.[2]

The second band, with a white ground, features five colored fans, three of them with designs painted in ink: an abbreviated landscape and a simple rendition of bamboo, both on yellow, and a diagonal lattice pattern on light blue. A photograph of the panel's counterpart in Japan shows a vertical strip of light blue, suggesting that a color change has occurred over time.[3] If this band was once light blue, the fans would have appeared to be floating along on a sparkling stream.

The third band consists of stylized snowflakes and cloudlike shapes on a brown ground. The technique used to render the snow is capped-resist dyeing (*bōshi shibori*). In this technique, the edges of a shape to be reserved from the dye are stitched and gathered tightly with hemp thread, and the center of the shape is protected with a cap, traditionally made from the sheath covering young bamboo shoots.[4] The leftmost of the snow motifs still has hemp-thread stitches along its upper left edge.

The prominent black ink lines seen in the top band recur here. They delineate two of the cloud shapes and decorate them with a diagonal latticework punctuated with white dots executed in the fawn-spot-dyeing technique. Bold ink lines appear to have been in vogue throughout the Momoyama period. Other pieces in this exhibition (cat. nos. 162–64) include black lines that, like these, have probably become more noticeable over time as the dye colors faded.[5] Wide dark ink lines also decorate cloudlike shapes in a fragment that is believed to have come from a robe made in the 1590s for Yodogimi, the consort of Toyotomi Hideyoshi.[6] Such lines appear as well in the collar of a mid-sixteenth-century robe (*dōfuku*) in the collection of the Uesugi Shrine in Yamagata prefecture.[7]

The fragment's final band features a pattern of Chinese bellflowers in yellow, light blue, and brown on a white ground, with branches drawn sketchily in ink. This band is incomplete and therefore slightly shorter than the others, but the comparative airiness and incomplete state of its design suggest that it might once have been longer than the other bands of the panel.

Robes with ornamented bands were popular in the sixteenth and early seventeenth centuries and figure in many portraits of the time. Various arrangements of the bands are possible. Sometimes, for example, they are organized so that they appear at the shoulder and recur at the hem of the *kosode,* with an undecorated area in between (an arrangement called *katasuso*), as in the portrait of the boy playing a drum (cat. no. 114).[8]

A *kosode* in the collection of the Kyoto National Museum has certain similarities to this textile.[9] The Kyoto *kosode* has a *katasuso* design, featuring ornamented hexagons at the shoulders and a stylized cypress fence pattern at the hem. In the midsection, where a *katasuso kosode* would normally have an undecorated area, there is a spacious floral passage of wisteria. The similarities of this robe to the Metropolitan Museum's panel range from the general (colors, textile techniques, and the use of ink for both bold lines and ink sketches) to the specific (an identical diagonal lattice pattern in one of the robe's hexagons and one of the panel's fans). JD

1. The piece in the Japanese collection is illustrated in color in Kirihata 1983b, pl. 60, and also in black and white in Yamanobe 1966, fig. 52, where it is said to be in the collection of Yūichi Irie, Kyoto. It appears to belong on the left side, and the Metropolitan Museum's on the right side, of the upper back.
2. The plant has not been satisfactorily identified, although it may be *sasa* bamboo with unusually short leaves.
3. Kirihata 1983b, pl. 60.
4. Wada, Rice, and Barton 1983, p. 90.
5. In discussing the fragment believed to be from a robe made for Yodogimi (see below), Tetsurō Kitamura cited this cause for the noticeability of its black ink lines. Kitamura 1994, no. 129.
6. The connection to Yodogimi is based on an inscription referring to Lady

Fushimi, which in turn refers to Fushimi Castle, where Yodogimi lived from 1594 or 1595 to 1599. See T. Itō 1985b, fig. 34, for an illustration of the inscription, and pls. 71 and 72 for illustrations of two larger fragments from the *kosode*, which are discussed on p. 110.

7. The robe is illustrated ibid., pl. 105, and extensively discussed in Mori 2000. Rie Mori suggests that the robe was probably meant for a young man who was part of the Uesugi household during the time it was headed by Uesugi Kenshin (1530–1578).
8. In another arrangement, the bands are offset and alternate so that those on the right side of the robe contrast with those on the left, as in a portrait traditionally said to be of Yodogimi. Both arrangements can also occur in the same robe, as in a portrait of the wife of Hosokawa Akimoto, dated 1582. The two portraits are illustrated in Kyoto National Museum 1999a, nos. 31, 27.
9. Ibid., no. 11. The Kyoto *kosode* was formerly an altar cloth (*uchishiki*) made from a *kosode*. A nearly complete robe has been reconstructed from the pieces of the altar cloth.

174. *Textile fragment with grapevines and lozenges*

Momoyama period (1573–1615), early 17th century
Plain-weave silk with resist dyeing and ink painting
93.2 × 40.2 cm (36¾ × 15⅞ in.)
Private collection

Vines laden with grapes dangle among interlocked lozenges against the white ground of this fragment. Modulated ink lines add a naturalistic touch to the intertwined vines. The four interlocked lozenges visible in the lower left corner of the fragment were executed in fawn-spot dyeing, stitch-resist dyeing, and ink painting and are positioned to form a larger lateral diamond pattern. Although seemingly suspended in midair, the interlocked lozenges actually serve to anchor the sprawling grapevines. In contrast to other examples in which motifs are compartmentalized within zigzag outlines (see, for example, cat. nos. 161, 163), here the grapevines meander among the lozenge patterns, discreetly integrating the two motifs into a unified composition.

Originally part of a single garment, a number of fragments with this design found their way into the hands of various collectors, including Shōjirō Nomura.[1] Nomura reassembled his fragments to create the illusion of a whole garment, which he then mounted on a two-panel folding screen.[2] Even the tiniest piece of this type of fabric was considered a treasure, as is attested by a fragment with ink-painted grapevines preserved in a connoisseur's sample book in The Metropolitan Museum of Art, New York.[3] Other related fragments have been published, but their whereabouts remain unrecorded.[4] TSM

1. Three fragments are preserved in the Kanebō Textile Museum, Osaka. See Kawakami and I. Nagasaki 1985, no. 19.
2. National Museum of Japanese History, Sakura. See Stinchecum 1984, nos. 2, 3.
3. MMA 69.56.1.
4. A large section of a garment of similar design was published in T. Itō 1985b, pl. 67.

175. *Textile fragment with fan roundels, wild ginger leaves, and flowering vines*

Momoyama (1573–1615) or Edo (1615–1868) period, early 17th century
Plain-weave silk with resist dyeing, ink painting, silk- and metallic-thread embroidery, and gold leaf
65.4 × 38.7 cm (25¾ × 15¼ in.)
Los Angeles County Museum of Art, Gift of Miss Bella Mabury M.39.2.304

At the center of this fragment, three open fans form a wheel-like roundel partially encircled by free-form patches of flowering vines. Narrow golden bands on a blue ground suggest water that flows serenely past scattered pairs of heart-shaped wild ginger (*aoi*) leaves. Other pieces of this textile are found in various collections, among them a fragment belonging to the Tabata family that bears traces of an oblique seam, affirming that the textile was formerly part of a *kosode*.[1] Each of the extant pieces of this textile includes an ink painting of an abbreviated landscape on at least one of its fans, but in every case, the painting is aligned with the warp of the cloth, as it would be in a *kosode*, and not oriented along the curve of the fan, as in a typical fan painting.

Four decorative techniques are employed in this fragment, and no single one dominates. Resist dyeing divides the now-faded light blue areas from the white and also creates leaf and fan shapes of various colors, some of which serve as a ground for ink painting, as in the abbreviated landscape on one of the fans and the details of the blue *aoi* leaves. Gold leaf, applied in a freehand *surihaku* technique, obscures the boundaries between color areas and also suggests flowing water or perhaps mist. The embroidery of the flowering vine,[2] executed in polychrome silks and metallic gold thread, spills into the areas around the fan roundels.

The exquisite balance of decoration in different techniques is one factor that suggests a seventeenth-century date for this textile.[3] In sixteenth-century *tsujigahana* textiles, resist-dyeing techniques are central and usually not subordinated to any others. Here, however, an effort has been made to hide the characteristically uneven edges of resist-dyed areas—the edges of the *aoi* leaves are camouflaged with ink outlines, and those of the fans with gold leaf (much of it lost). Moreover, the presence of so many methods of decoration makes the resist dyeing seem less important. JD

1. A piece in the collection of the Ichinohashi Corporation, Kyoto, is published in Kirihata 1983b, pl. 123; it also appears, without specification of the collection, in Kawakami 1993, pl. 44. A piece from the collection of the Tabata family, Kyoto, is published in Kirihata 1990a, no. 15. Another larger piece showing traces of a diagonal seam is discussed and illustrated in T. Itō 1985b, p. 160, pl. 146; although the owner is not identified, the piece is presumably from the collection of the Tabata family. I. Nagasaki 1995, no. 173, cites the collection to which this crucial piece belongs but does not illustrate it. The seam would have joined the front body piece of a *kosode* with a gorelike piece (*okumi*) that allows the garment to overlap at the center front.
2. The plant has not been identified and may not be identifiable, but it does bear some resemblance to the passionflower vine. Kirihata refers to its exotic look. Kirihata 1990a, no. 15.
3. Both I. Nagasaki (1995, no. 173) and Kirihata (1990a, no. 15) date the textile to the seventeenth century, Nagasaki assigning it to the Momoyama period (early seventeenth century), Kirihata to a date in the early Edo period.

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